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BALDASSARE PERUZZI OF SIENA
(From an oil painting by himself)

(Published by courtesy of the Architectural Book Publishing Co., New York)



CHAPEL OUTSIDE THE PORTA CAMOLLIA, SIENA

The Life and Works of Baldassare Peruzzi of Siena*

BY PROFESSOR J. HUBERT WORTHINGTON, M.A.

PERUZZI enthusiasts have been eagerly looking forward to the publication of Mr. Kent's book on "this most excellent master," and we have, at last, a volume that deals in detail with his life and works. When one reflects on the influence of the great architect leaders of the Renaissance in Italy, it is curious to find how inadequately Brunelleschi, Bramante, Peruzzi and Antonio da San Gallo il Giovane have been recorded. It is true that, in a general way, Anderson, Sir Reginald Blomfield, and Geoffrey Scott have opened our eyes to the peculiar genius and significance of these giants, and learned essays have appeared from time to time in the professional

Press, but monographs are hard to find. He who would study the Renaissance architects must search far and wide for his information among the buildings of Italy in the gossip pages of Vasari, in the Uffizzi drawings, in the libraries of far off hilltowns or the pages of such books as Leterouilly,† whose plates are often more accurate than his statements of authorship. Sanmicheli has a fairly complete record,‡ Geymüller§ has done nobly for Raphael, but even in generally accepted text books one must be guarded in accepting claims of authorship.

For these reasons the publication of this life of Baldassare Peruzzi of Siena is important to those who wish to go more deeply into the subject than is possible in a general volume.

* *The Life and Works of Baldassare Peruzzi of Siena.* By William Winthrop Kent, Member of the American Institute of Architects, The Architectural League of New York. (Published by Architectural Book Publishing Co., Inc., Paul Wenzel and Maurice Krakow, New York.) 30s. net.

† *Edifices de Rome Moderne.*

‡ *Le Fabbriche di Michele Sanmicheli.* By Rouzani e Locioli.

§ *Raffaello Sanzio Studiato come Architetto.* Geymüller.

In these days the question will arise, "Of what value is scholarship to the creative architect?"

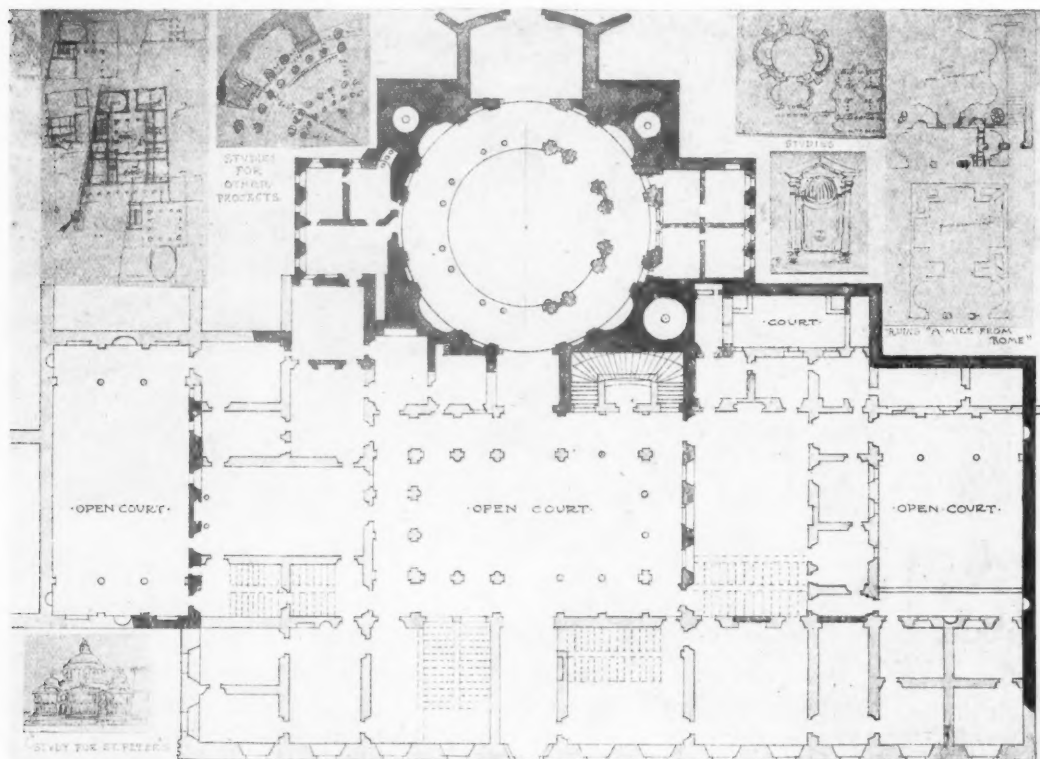
It is frequently said that learning has been the bane of our modern practice, that our architectural scribes and pharisees have lost the spirit of creative expression, that our neo-classicists are as fanatical about their classicism as the neo-gothicists of the last century were about their gothicness.

The cry goes forth "Let us throw learning to the winds, let us be free, let us express ourselves in the solution

seriously about this question of study, real study, not the cramming of indigestible and unnourishing facts and formulas, but the deep, searching, psychological enquiry into the work and methods of an acknowledged master of our craft, and none will deny the claim of Baldassare of Siena to be a subject worthy of earnest and painstaking research.

There are no short cuts to knowledge. What we obtain cheaply we esteem lightly.

Overmuch generalisation leads to no definite goal,



PERUZZI'S PLAN FOR A PALACE FOR CONTE DI PITIGLIANO, ON THE RUINS OF THE BATHS OF AGRIPPA, ROME
(From Uffizzi)

of the problem, in truthful buildings of steel and glass and concrete. Let us study plan and plan expression—let us see things in the round, and keep only to elements and principles to guide the free soul of modernist man, freed from pedantry and cant and palladian rule and insignificant ornament, and be true to our instincts and our twentieth century."

Yes, there is much in this. The war caused most of those whom it touched deeply to try and shed their shibboleths and get down to a bed-rock basis.

But sometimes it is well to retire awhile and think

and every serious aspirant to architectural fame should justify his student period by making some contribution to knowledge, both for his own sake and the sake of others. Sketching and measuring tend to be too sporadic. It is easy to flit too readily from flower to flower. As Thomas Hardy says in one of his novels, "In these days, the secret of productive study is to avoid well."

The curriculum of our modern schools is framed on a course of study so complete, so logical in its all-round comprehensiveness, that one wonders how the normal brain can absorb such diverse food. Some specialised



FROM PERUZZI'S SKETCH-BOOK—SIENA

study might constitute a good sheet anchor to the heavily-laden brain, tossed in the waves of contradictory aims, and a period is best grasped by detailed study of one man or one building.

There is no need for Peruzzi to be introduced to the English architect. His name has been praised by many a facile pen. We accept him as we accept Wren. A child of misfortune in his lifetime, he has come into his own with the passing of the centuries.

The book under consideration is not a long one, for there are only sixty-two pages of letterpress, but the bibliography and list of works add very materially to its value. One cannot help wishing that the book could have been a folio containing large scale measured drawings and photographs, and facsimile reproductions of the Uffizzi drawings. There are ninety plates of illustrations, but four different buildings on a page 9 inches by 6 inches seems a little crowded. It must be remembered, however, that in a book of general reference to the subject it was important that as many buildings as possible should be represented, but its limitations in this respect must be accepted, and search made in supplementary sources.

The illustrations consist mostly of photographs of buildings and pictures, and reproductions of some thirty of Peruzzi's drawings in the Uffizzi. There are only one or two examples from the Siene sketch book. Plate 43 contains two interesting drawings for S. Peter's that are unfamiliar, and there are two drawings from the Metropolitan Museum, New York. Perhaps the dominating impression left on the mind by this rich series of examples from Peruzzi's own hand, is his incomparable skill as a planner. The studies for concentric churches seem infinite in variety and explain the development that culminated in his plan for S. Peter's.

But of all the illustrations, the self-portrait of the master, that forms the frontispiece, gives a surprise and delight surpassing all the others. This, we are told, was probably painted during the intimacy of Raphael and Peruzzi in Rome before 1515. At the sale of the pictures of the Davanzati Palace and Villa Pia collections, it was sold in 1916 to Warwick House for Jackson Johnson, St. Louis, Mo. It is the only oil portrait of him known, and was found in Northern Italy. The cap is of black velvet, the vest a greenish blue, a colour much favoured by the artist, set off by a border of orange colour and tied up the front with three knots of dark ribbon. The mantle is dark and the shirt edged with lace. The complexion is clear and light, the eyes dark and piercing, the hair, beard and moustache brown. Here is an artist's face, full of a hawk-like penetration, a dignity, a refinement, a sensitiveness to beauty that is in accord with all that a student of Peruzzi's works would expect. Peruzzi the man is brought to life again in this vivid representation. He is in the full vigour of manhood, at the age of about thirty-four, and it is interesting to compare this painting with his pen and ink drawing of himself (title page) from his Siene sketch-book, done at an older and sadder period of his life. Both show the same aquiline nose, the same mobile and sensitive mouth, the same "grave, noble, and commanding aspect" that caused the Spaniards at the sack of Rome to take him for a great prelate in disguise.

In analysing the book it is sometimes difficult to sift the certain work from the doubtful work. The Palazzi Massimi, the Chigi Chapel, and the Farnesina in Rome, and the Casa Pollini in Siena—of which the sketch in this book fails to convey the distinctive beauty—are so well known that there is no need to enlarge upon them here. Peruzzi's reputation is safe with them, and with his plan for S. Peter's and his well-known drawings in the Uffizzi and the Siena Library, which show us what the world has lost by his lack of greater opportunity.

His frescoes in the Farnesina and the Ponzetti Chapel in Rome, his decorations at Belcaro, and his portraits of himself and Alberto Pio, substantiate his claim to be the greatest painter among the architects. These are accepted without question. But there are a number of lesser works scattered throughout Italy which are not so familiar, and which make many challenges to the keen student. It must be admitted that there is a remarkable inequality in the work which has been accredited to Peruzzi. Like Leonardo da Vinci, his influence was far greater than his achievement. Many of the buildings ascribed to him were either the work of immaturity, or were executed in his absence by others, or were finished after his death by less capable hands. Recent research has definitely disproved all possibility of authorship of some buildings that were associated with his name for many years.

The Church of the Servi and the Villa Columba as it stands, both at Siena, Sta. Elisabetta at Viterbo, and the Palazzo Fioresi at Bologna, are buildings that one hopes that Peruzzi had little share in—if, indeed, he had any.

The famous concentric Church of Sta. Maria della Consolazione at Todi may owe its initial conception to Peruzzi's genius, but this is supposition. The problem of the Palazzo Albergati at Bologna, superb fragment though it be, is not really disposed of, though Mr. Kent's analogy of the small ground floor windows with those of the Villa Mieli at Siena, is an interesting addition to the arguments in favour of Peruzzi's association with this great building, which was, of course, mainly built after his death. But Vasari does not mention it, Burckhardt says that the windows and right door were built by Battista di Piero of Como in 1519, that the main cornice is dated 1584, and the great left door, which was to have formed the centre of the front, 1612.

Dr. Albrecht Haupt suggests that Peruzzi's pupil Sebastian Serlio, of Bologna, was probably in the main responsible, giving 1540, four years after Peruzzi's death, as the date. Serlio admits his debt to Peruzzi, but whether this building should be definitely included in a list of Peruzzi's works is another matter.

But, on the whole, Peruzzi comes well out of the exhaustive researches of Mr. Kent. In spite of Geymüller's specious pleading in favour of Raphael, English authorities are almost unanimous in agreeing with the author of this book that Peruzzi was without doubt the architect of the Farnesina and its attendant buildings, and the same may be said of the Chigi Chapel. His share in the Pentagon at Caprarola is convincingly demonstrated.

Peruzzi, as is well known, suffered heavily from the misfortunes that seldom escape the more sensitive, modest, and unworldly exponents of our complex and exacting calling. In such a sparkling and bombastic age,

where wealth, display and success counted for so much, it is not surprising that much of his work, particularly in the provinces, had to be done in the cheapest manner and in the humblest materials. He was beset by all those

genius in the hard field of experience, for few architects soar to immediate maturity in their first attempts.

One of his first buildings is unquestionably the Villa Chigi, or Mieli, near Siena, to which Mr. Kent gives



FRESCO IN THE PONZETTI CHAPEL
Santa Maria della Pace, Rome

limitations of which the architect seldom fails to complain. Yet he had that unusual gift of style, the power to fill small things with an imposing dignity and grace.

Certain lesser known buildings, however, need a fuller analysis in order that we may trace the unfolding of his

the date 1505, which would make its author twenty-four years of age. Although it is full of faults and crudities and, like so many of his buildings, has suffered from neglect, yet we find in it many of the features that became common in his more mature works. The

whole conception of the plan, with its central block and loggia and its two projecting wings, gives the germ of the Farnesina, begun four years later. One of the façades, not illustrated in this book, has the same angle pilaster treatment as the Vigna di Papa Giulio at Rome. The windows of the *piano nobile* have the same character as those of the Casa Pollini and the Palazzo Ricci; those of the ground floor are the prototypes of the Palazzo Albergati, and the windows in the deep frieze foreshadow those of the Farnesina and the Casa Pollini.

Yet, though all these points are of fascinating interest to the student who wishes to probe into the evolution of Baldassare's mind, it must be admitted that there is a curious haphazardness in the work that it is hard to reconcile with the maturer work of this incomparable stylist. One may instance the feeble placing of windows near the main angles of the building, the sham windows, the inadequacy of the entablature on the pilastered front, the portone arch all out of centre, and a lack of balanced rhythm.

The Villa Belcaro, also near Siena, was probably his last work near his native town, for it was done in the years 1532-35, just before the Palazzi Massimi. It can hardly be assumed that he did not personally supervise the work, for Mr. Kent reproduces his careful and obviously authentic plan of the villa, full of his exquisite and unmistakable notes and dimensions.

Superbly placed on its hill, surrounded by its delightful little rampart and the great ilex hedge 45 ft. thick, this castellated casino has a somewhat flat and sterile inadequacy, particularly in the detail of the pediments over the arches to the garden and the central pozzo recess. The famous fresco of the Judgment of Paris is in the villa itself, so the latter cannot well have been finished after Peruzzi's death. Yet when you pass through from the courtyard to the garden, the little chapel and the loggia bear no trace of those weaknesses of line and detail that are so evident in the main group. It is impossible to over-state the ghastliness of the restorations of the decorations of this chapel and loggia, although the essential excellence of the design has not been destroyed. They were recently "executed by a distinguished artist from Rome."

The chapel internally is a study in pure form. Plate 20 of this book gives a fair idea of the plan if one apse is eliminated and deep arches are inserted east and west of the dome. It may also be compared with the Ghisilardi Chapel, S. Domenico, Bologna, and the Uffizzi plan, on plate 38.

The dome at Belcaro is 15 ft. 8½ in. in diameter, and the arches on either side are 4 ft. deep. The springing height of this symphony of concentricity is 13 ft. 6 in. The whole is decorated by Peruzzi's own hand. The dome, arches and apse semi-dome have his lozenge panels, and on the wall of the apse graceful and rather elongated figures of saints are grouped round the Madonna and Child. A little door in the apse leads to the charming loggia, with three 12 ft. bays covered with concentric domes, that spring 10 ft. 3 in. above the floor. The scale is admirable. The central dome is painted with an architectural treatment of lozenges and panels filled with classical myth and story, and the side

ones have the open trellis of the Villa Livia and the Villa di Papa Giulio, with the blue sky behind, and fruit and peeping amorini and an infinite variety of the birds of which Peruzzi was so fond.

As a church architect Peruzzi stands for the Greek cross or Rotunda school, and the illustrations in Mr. Kent's book give a very complete idea of this largely unrealised craving. Apart from his many studies for S. Peter's and other churches, the little chapel of the Villa Celsa, near Siena, S. Eligio degli Orefici and the Chigi Chapel in Rome, and S. Sebastiano and S. Giuseppe at Siena, show actual examples in varying degrees of finish, but all small in scale.

The church of San Sebastiano degli Innocenti, in the Via Vallepiana, Siena (plate 6), is superbly situated in a steep hillside. It is somewhat dilapidated and incomplete. It has been attributed to Girolamo Ponsi, but Matas and local tradition give it emphatically to Peruzzi. Although the central dome is only 18 ft. in diameter, and the vaults over the wings of the cross measure only 18 ft. by 12 ft., it is a dignified little interior. The stone pilaster caps are unusual, the detail of cornice and architrave recall the Palazzo Turchi, and in spite of the quaint external finish of the little apses the building is very characteristic and composes well.

It is interesting to compare San Giuseppe (plate 60), in the Via S. Agata, Siena, with San Sebastiano. The entrance front, shown in this illustration, is by Giovannelli, and the real view of the church is from below, where it piles up magnificently from an olive-clad valley. The composition from this side is more imposing than that of S. Sebastiano, for the octagonal dome is 36 ft. across, and the four arms are more subservient to the general mass. The brick lantern is in excellent accord with the flat-pitched roof of the octagon, the drum has oval eyes like the Carmine tower, and there are little windows in the frieze. The interior, though good in form, is dull through lack of finish and detail.

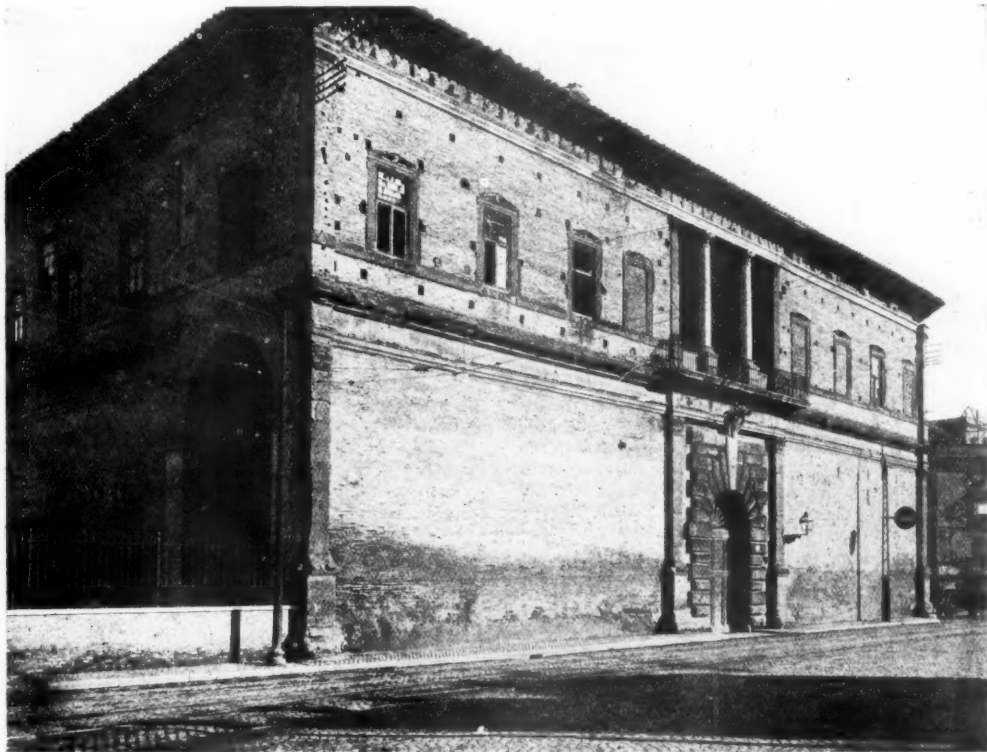
Mr. Kent definitely ascribes the building to Peruzzi, and dates it from 1522 to 1531.

Of his other church buildings in and around Siena, one can only mention the admirable mastery of brick design in the chapel outside the Porta Camollia, (plate 54) and the Campanile of the Carmine Church (plate 70), with a use of doric pilasters, shallow recessed panels, oval windows and excellent cornices. The members are simple and logical, and the details generally may be contrasted with the chapel and tower of the Palazzo Turchi, where the fine, crisp terra-cotta is considerably enriched, and the same cornice moulds are used as in the Casa Pollini and the Bastion. It all goes to prove the fertility of Peruzzi's brain, always pressing on to new solutions and experiments.

One cannot help regretting that the high altar in Siena Cathedral—one of Peruzzi's most accomplished and interesting decorative studies of ornamented mouldings in fine marble, in conjunction with bronze accessories—is not illustrated. It is true that plate 73 shows the preliminary Turin sketch for this altar, but it is almost a caricature, and is as far removed from the consummated work as is the Uffizzi preliminary plan of the Palazzo Pietro Massimi from the finished product. It only goes to prove the

care that Baldassare gave to work that had his personal supervision in execution. Mr. Kent gives its date as 1532, the year of the appointment as Capomaestro of the Duomo. For finish the nearest parallel is the Chigi Chapel. In this question of mouldings a book of this size cannot very well enable the student to realise how far Peruzzi excels his contemporaries in this respect. Lay a sheet of carefully drawn Peruzzi full size details of such work as this altar alongside a sheet of mouldings by Antonio da San Gallo il Giovane, or Sanmicheli, and the point is at once evident. The full value of Peruzzi's

the despatch of the models, and the buildings in question were only completed at a considerably later date, they must be critically considered in the light of the evidence. Of the Duomo (1514), it may be said that Peruzzi was responsible for its final plan and internal proportions, and very little else. He should also be given credit for the interesting nave of the church of San Nicolo, 1517-20, with a clever play of domes and barrel vaults in the nave. The new façade of La Sagra, the old cathedral (1515), is a skin-deep imposition, in a *motif* that became associated with Palladio in the Redentore



VIGNA DI PAPA GIULIO III, VIA FLAMINIA, ROME

contribution to the world can only be grasped by study on the spot.

Mr. Kent has done careful, conscientious research outside the more beaten tracks of Siena and Rome. The chapter and illustrations dealing with Carpi are of particular interest, as, except for Bedford's detailed information, it is ground unfamiliar to English readers.

Peruzzi met Alberto Pio da Carpi in Rome about 1510, and made models for various buildings for him; but as there is no record that our architect ever visited this rather obscure northern town, and we only hear of

and San Giorgio Maggiore, at Venice. It is not a very happy one.

The high portico may be his, he probably built the Rotonda in 1511, an octagonal building, destroyed in the seventeenth century, and his share in the bastioned walls may be elucidated.

Alberto Pio was an enlightened and discriminating prince, and by the Mond bequest last year the National Gallery acquired his portrait, that can be ascribed with fair certainty to Peruzzi. The date is given as 1516. A good example of the architectonic quality

n painting, it bears a close resemblance to Peruzzi's self-portrait. It is a fine thing for an architect to be able to portray his client in this way. Alberto comes well out of the test. He is a great gentleman, with his velvet cap, his costume of sombre black relieved by the decorative cords and tassels of gold. The book and hands, admirably treated, suggest a keen and sensitive personality.

Bologna has been touched on in the reference to the Palazzo Albergati. Of the other work there, the great door of San Michele in Bosco is familiar; but the door and window from the Palazzo Pubblico are not so well known (plate 50). The former has a fine robustness, and the window embodies all those qualities of scale and finesse that characterise the master. The enriched plinth is of particular beauty, and though proofs seem absent, the character of the work seems to justify the assumption of authorship.

But it is hard to admit that the Palazzo Fioresi (plate 49), with the attenuated columns, the weak angle, the thin detail, and the grotesque disproportion of the upper architrave to the cornicione, is by the same hand. The work in the Palazzo Boncompagni is dated well after Baldassare's death, and it is to be hoped that he had no share in it, although it shows traces of his influence.

Let a veil be drawn over Peruzzi's Gothic design for the front of S. Petronio, interesting and authentic though it may be. There are other drawings to be seen in the sacristy there, too.

Of the other Italian centres where Peruzzi left his mark, Montepulciano is perhaps the most important that remain. He added the cornicione and fanciful windows of the top storey of the Palazzo Contucci or del Monte, which the robust and heavy-handed Antonio da San Gallo il Vecchio had begun (plate 83). We see

Baldassare's lighter hand in the charming little cortile of this palace, where the extreme simplification of mouldings shows how cleverly he met a provincial problem, with the money running out. The Palazzo Ricci, in the same town, is an interesting building of stone, unequal in finish. The windows of the *piano nobile* are almost identical with those of the Casa Pollini at Siena, which are unusual for their low proportion, only 6 ft. 8½ in. high to 4 ft. wide. He is also said to have designed a little house, Via Cavour, No. 27, and the house in the Via Ricci, No. 9.

Mr. Kent's book is one that should be studied, not skimmed. It should be read in conjunction with some of our own eloquent and discriminating commentators, and its illustrations should be supplemented by such plates as Leterouilly gives of the Palazzi Massimi in the third volume of *Edifices de Rome Moderne* and those of the Architectural Association Sketch-book. Above all, it should be the inseparable companion of any architect who goes to Peruzzi's Italy, for it is when faced with the actual work that its real value will be most fully proved.

Peruzzi's supremacy among his contemporaries can only be really comprehended by actual contact with his creations, and it must be remembered that he was more than an architect, a master of material, of brick and terracotta, of stone and marble, of stucco and its forms of decoration, of wood-work, of bronze; he was also mural decorator, portrait painter, inventor of movable scenery, military engineer, astrologer, perspective expert, exponent of *terretta* and *sgraffito*.

Those who are prepared to follow up this book by serious work will get from it much that is of real and lasting value. The architectural fraternity owes grateful thanks to Mr. Kent for many years of painstaking study.

(* * * It is desired to make grateful acknowledgments to the Architectural Book Publishing Co., New York, for the illustrations used in this article.)



Architecture from the Structural Point of View*

BY PROFESSOR A. E. RICHARDSON [F.]

LIKE many other important issues the subject of architecture is best understood by an appreciation of elemental truths. In this Paper it will be endeavoured to show the necessity for a revision of ideas in order to bring the scientific art into closer touch with modern life.

From the standpoint of construction building has been steadily improving for the past century, but it has just as steadily been losing gracious expression. It is common knowledge that a strong line of demarcation exists between mere building and architecture. If we allow our thoughts to turn to the period when architecture was still vital we find the conventions of the eighteenth century expressing a rigid adherence to classic form, which latter to some extent was complementary to traditional methods of construction. The nineteenth century, on the other hand, encouraged an eclectic taste which aimed at the picturesque, the difference being an attempt to produce style from external form rather than to develop style from cause. We have also to consider the industrial revolution of the nineteenth century. This period was distinguished for the discovery of the properties of steel and the gradual development of skeleton construction veneered with stone and brick. In the Victorian period no one was strong enough to break with tradition, and there ensued a remarkable burst of style exploitation.

At the present time we are still under the spell of obsolescent methods. On the constructional side we are hampered by curious by-laws, and on the æsthetic side by an innate sluggishness which fetters us to consideration of periods, styles, and reproductions. Architects as a body are not wholly to blame for the present position of the arts and crafts. There has been sufficient excuse in professional circles for the energy that has led in turn to the study, and analysis, of first one phase of the antique and then another. To be brief, we of to-day have been forced by the eclecticism of nineteenth century thought to view past art, of every clime and country, as providing an almost inexhaustible store of motives and models from which to retrieve both details and ideas. Such a state of mind was inevitable. We have evidence of its workings in the contemporary architecture and art of Europe and America.

Granted the fact that creative art requires a new stimulus, a vaster view point, and universality, there is yet demanded a reconstruction from the very founda-

tions of the social fabric, which, moreover, must be encouraged to develop gradually.

To demand a new style of building without enquiring into root causes is for all practical purposes as bad as taking ready-made ideas from past styles and from contemporary work in other countries. Then we hear of the alternative method of evolving from tradition. This requires thought, but there is a vast difference between an extension of antique external expressions and correct evolution. It has been necessary to make this comparison by reason of the many painful, but extremely interesting, efforts made in every country in the world to come into line with modern conditions. But there is one important reservation: art itself is an external expression of social conditions, and it cannot be expected to do anything more, except in isolated instances, than serve as a statement of the conditions which it expresses.

On reflection you will agree that two factors are essential to secure emancipation from the half-truths of to-day. The first is the need for a more intimate knowledge of materials and economy in their assembling. And the other implies a closer recognition of the three dimensioned theory in design. The first factor embraces materials in current use as well as the possibilities of reconstructed materials, such as concrete. The second factor aims at a stricter regard for structure in the widest meaning of the term. The theory of evolution, in its eclectic and universal sense, is a structural idea; in other words, it is a natural law. The difference between the requisite and the ornamental also must be understood in all its variations. There is no easy path to this knowledge. In like manner the distinction that exists between fine building or architecture, and mere building, or crudity, must be appreciated. Architectural philosophy on this showing might be defined as the unification of the known—that is to say, of all the laws contributed by history and by experiment.

Historic art, on investigation, will be found to have a certain sequence and homogeneity exactly reflecting the tendencies of the various periods of which it is the literature. As the centuries progressed towards our own time art became more heterogeneous, and in the nineteenth century it became unstable and personal. Art which is specialised and individualistic may be truthful of the tendencies of an age, but it is unimportant in a relative sense when the establishment of complete congruity is an ideal. If attention is focussed upon the nineteenth century in England

* A Paper read before the Institute of Technology, Manchester, on 10 February.

it will be seen that a process of close study, a gradual building up of a repertoire of ideas, based upon precedent—relegated the structural essentials of building to a secondary place. In a small and populous island netted with ways of communication, the gradual suppression of local handicrafts and traditional methods was sure. In their place was imposed the fetish of esoteric style. We as individuals may regret the changes, but we have to look the new conditions in the face. It is useless, you will agree, to attempt to reimpose antique styles upon industrial expansion predetermined by questions of economy. Viewed broadly there are to-day three main developments to be considered by architects. These respectively are housing, industry, and transport. There are the lesser divisions into which building could be grouped and these could be enumerated to include domestic, civic, and ecclesiastical art. Parallel to this latter group could be included that branch of engineering which has a specific bearing on building. There are two other important branches: town-planning and regional development. Now in order to bring about a greater consistency between the various branches of enterprise in which architecture should have the paramount position, it becomes essential to work for closer affinity and co-ordination between these specialised branches. This is just, it is logical, it is true. But the process to-day is beyond the power of the individual. *Reform must be the aim of all interested in the scientific art of building.* Each city and every town has its own particular problem to solve; the argument could be taken further; every village is in a similar position. Therefore, to the study of town planning must be added regional development.

I propose to deal with the chief branches of building in the following order—domestic, civic, and ecclesiastical. It is my intention, moreover, to consider these branches entirely from the modern standpoint.

In the case of domestic architecture, we must try to realise the types of buildings suited to the close streets of towns, the more open suburbs, and the countryside. We have to think of these buildings not as we see them on paper, but in relation to the localities for which they are intended. England is not so far spoiled that we must cease to think and design geographically. To be more explicit, there is an urgent need for architects and builders to understand local materials and to insist on their use. It would be iniquitous to design a standard type of house or bungalow which could be placed in any part of the land, but it must be conceded that standardisation by groups in districts has a certain merit. Simplicity should be the keynote of all domestic building—the plans direct and convenient, the details unobtrusive, and the colour effect subordinate to the scenery. This policy, if rightly followed, does not preclude the use

of concrete, or for that matter any form of reasonable construction, but it does call for architectural skill and judgment. Therefore I commend to your notice the first consideration, which is one of the finest lessons to be gleaned from the past, and that is the need to think and design in regional terms.

For buildings of civic type good manners are essential. Here again it is unwise to exploit this or that style. Buildings of civic importance must have the character of their purposes; the planning must be efficient; the materials suited to the atmospheric conditions; and there must be inherent in the design that attribute of grace and strength which is the very spirit of civic architecture. Contact with the masterpieces of the past will beget ideas, but it is not desirable that the new should exactly reproduce the old.

Buildings of religious character group themselves into a special category. They range from such vast works as the new Liverpool Cathedral to the Parish Church, the sectarian Meeting House and the Parish Hall. For such buildings architects have changed their opinions regarding the use of this or that style. But in the design of buildings of this type structural truth and honesty of expression are essential factors.

Factory buildings, more often than not, merely represent an assemblage of materials arranged without composition or adjustment. In civic engineering we are confronted with the efforts of engineers who undertake works which partly encroach on the province of the architect; almost without exception the effect is far from satisfactory. In the face of such complexity it is unjust to accuse architects of failing to produce works which possess qualities above the ordinary. There are specialists to-day, perhaps far too many, for every type of building. The myriads of small houses and bungalows encountered throughout the country, more frequently than not, are the products of builders who work without any defined notion of what they are about. In no other country can be seen such differences of opinion, such dividing lines between the good, the mediocre and the indifferent. No wonder public opinion is perturbed and anxious for a change. Yet the architecture of to-day exactly reflects the fibres of the social system. For architects and those associated with them the issue of the moment is to differentiate between exactly reproducing old forms which have no structural *raison d'être* and the evolution of expression in building which has a new moral significance. When we consider the subject of fine building we must begin with elemental truths.

The study of the axes of a projected building is the first move in the correlation of construction to design. Here we are on definite ground. The architect must have the intuition of a mathematician with full knowledge of geometry. He must comprehend the purpose of the building he is designing as well as the psychology

of the people for whom it is intended. Such ability can be developed by intensive training. Scheme after scheme must be prepared to familiarise the mind with various plan formations, for in this inheres the matured architect's power. For want of such training the engineer designs from what is called the practical standpoint, and his works more often than not are deficient in sequence and congruity—the difference being crudity of expression in the generality of engineering works and the absence of the persuasive quality of grace. It must also be remembered that imagination transcends mathematics.

The nucleus of the plan, the arrangement of the spaces about the axial lines, the reduction of the axes which are unnecessary, should therefore represent the aim of every deviser of structures. The principle of a sound plan constitutes the very essentials of sound structure, and from thence can be produced the indivisibility of construction and design. This process is in accord with natural laws; it can be observed in the structure of the body and plants.

The next move is to determine the principal structural points which will express the plan in three dimensions, and at this stage the type of construction which is both economical and purposeful has to be considered. On such a showing it will be seen that construction, or the scientific assembling of materials, is subordinate to the structural idea of efficiency, congruity, beauty, and completeness. This distinction is apt to be overlooked. If the building is to be composed entirely of reinforced concrete the points of support will be comparatively slight, the walling in sympathy, and the junctioning of the parts expressive of the nature of the material employed, irrespective of veneers of marble, woodwork and plaster. Concrete construction in principle is similar to other methods. It is not a plastic material.

Such a line of thought enables an architect to differentiate between mere construction and the embodiment of three dimensioned structure or fine building. If the building is to be constructed of steel, with internal and external faces of brick or stone, the effect will be to increase certain of the perspective qualities, but the principles of structure remain constant from the time the idea is resolved in plan form. Much of the present indecision amongst practitioners on matters of design arises from the difficulties of reconciling two types of construction in one building. But in architecture under present conditions there must be compromise; in other words, the choice of the lesser of two evils.

The next step is to plot the walling—that is to say, to allot to the enclosures and spaces, as well as to the principal points of support, the requisite thickness determined by the height of the structure. In early stages of a design this is done by eye, for it is as well at

this point to leave affairs rather free. A mind attuned to logical development in planning never loses sight of the preliminary moves or of the structural weaving of the plan both horizontally and vertically.

We now arrive at a point when the building exists in embryo on paper; it is projected in three dimensions. In the mind of the trained architect, from the outset, there has existed some transitory and indefinite idea of the ultimate character of the building. This for convenience can be termed the pictorial concept. It is arrived at by the association of many ideas. So the design is carried to the next stage. No longer is it abstract or viewed as a castle in the air. The process of making the indefinite and unknowable a thing of tangibility is being brought to a logical conclusion. Here again the trained mind has an enormous advantage over the undisciplined. There is the vast picture of the buildings of the past to give confidence; there are the masterpieces of other days to serve as symbols for guidance and discretion. It does not follow we are to copy, but our designs will be all the better if we refer to the outstanding qualities of buildings of all times to ascertain in what particular our own design falls short of the ideal. So far, on paper, the design exists; it has been built up on a structural basis; the material side has been considered; and the general effect, arising from cause, has been outlined. The building is now in the chrysalis stage.

From this point a most exhaustive analysis of the project begins. The accommodation has to be checked; the proportion of voids to solids in every part of the fabric adjusted; and calculations made as to the strength of the components. Then is sought the advice of specialists in steel, concrete, heating, hygiene and acoustics. In works of moderate size the architect is competent to make his own calculations, but for buildings of the first rank it is the practice to confer with the engineer or the specialist. Contrary to the general theory it is not possible to enlist the aid of the engineer in the earliest stages of a design. The architect alone must determine the essentials of the structure, and it is safe to say that a building with a good plan is invariably buildable. In other words, illogical construction is inadmissible with sound structure, which, to the architectural way of reasoning, is found in the plan. After all, construction is merely the interpretation of the structural theory in three dimensions. Congruous and artistic expression is the resultant of many minor factors. On this showing design is made up of attributes which must remain in a nebulous state until called into activity by the structural entity of a building. Proportion, rhythm, decoration and character are ancillary to the main theme, but these attributes undoubtedly play a part in the component result. Building, therefore, is a scientific art calling for many minds in its execution, but neverthe-

less it demands from the outset the omniscience of one mind; that of the architect or chief builder. Hence it has been proved time and again that amidst a host of practicalities the architect has proved himself not only an artist but an eminent technician.

It is a little old fashioned to indulge in aphorisms but there is no other way of stressing the points regarding vital building. The first rule therefore to be observed by the architect of to-day, who wishes to be in the movement for reform, can be summarised as follows:—

Pay close attention to *cause* if you would have telling *effect*. The conditions which demand the erection of a building for a specific purpose are the chief items in a problem which is best solved by a mind trained to deal with logical arrangement. Experience has shown that spaces of different size and shape can be disposed in sequence. The dominant axes of these spaces or enclosures, which can be only determined by trial, give the nucleus of the structural idea; in other words, the way architects can best contribute to the scientific art of their day is by determining on the production of efficient plans in which the high intellectual ideal of honesty of purpose is paramount. Certain known laws and rulings are applicable in determining the arrangement of a three dimensioned structure especially when the latter is in a nebulous state. But these rules are purely arbitrary and form by themselves a species of mental scaffolding. It is significant of architecture, like painting and sculpture, that no book has yet been written which contains precepts for every possible contingency.

The fault of present-day building, and the chief of its failings as a scientific art, is the non-observance of principles which should be generic. We have a confused idea of styles, ornaments and details, but it cannot be said that our ideas are original, for we are fatigued by the effort to learn the past, and bewildered when we try to fit it to present-day needs.

The method of improvement is indicated along the structural path. Let us examine this even closer. You will concede that the skeleton of the plan determines the design. This is a primary truth and must be followed. The constructive faculty regarding materials next comes into play, its workings must be consistent with the main issues of the plan. The third quality, namely external form, is, or should be, of secondary consideration to the two previously mentioned but it must be none the less vital. The past styles are correct examples recording the psychology of the people who brought such works into existence. It is for us to profit by them, but it is also our bounden duty to consider the monolithic properties of reinforced concrete, or of steel and composite constructions. The exact reproductions of the antique must cease, there must be a building vernacular based upon reality and truth. Gradually as the movement gains force, fresh grace will

be acquired and a more direct style will result. As students we must be conversant with past styles, for they present in the aggregate, the rungs of the ladder by which we have ascended to our present vantage point, but it is no real help to the art of building to indulge in copying externals. There has been too much copying of form for form's sake, and too little regard for the distinction between form which represents a lost tradition, and form which exactly fits present requirements.

The collecting of data furnishes a precise knowledge of what has been done, so that we may have confidence for inventing anew. But the aim of such knowledge should be analytical, not empirical; it should, moreover, be directed to structural truths, for, whereas, some ancient architecture is structurally sound, other types like the Indian stupas represent symbolic form and little else. There are phases of Roman architecture, such as the vast amphitheatre and thermæ which obtain their effect, and draw their strength, from the complete unity of the structure with the appearance. But although this is true, in this specific case, it does not provide us with more than a general principle.

The architect from the outset of his career should begin to classify all buildings of history which exhibit harmony of structure with ultimate form. He will proceed to a general and catholic view of architecture, and will gain an independent outlook. He will look for the organic merits of a building, rather than be seduced by pictorial effects.

Construction and design therefore connote a return to first principles, the only sure means of securing modern expression in building. It can be argued that designs based entirely on logical reasoning are often ugly, on the other hand, it is equally true that the finest works owe a great deal of their coherent beauty to the observance of elemental truths. To-day few attempts are made to understand the qualities of imaginative construction.

Another mistaken policy is to limit architectural study to any particular style or period. At this stage we will again discuss the meaning of structure, this time the endowing of assembled materials with grace. We have, let it be supposed, arrived at the correct solution to a set of conditions in plan form, namely the structure determined in three dimensions; there remains:

- (a) The nature of the materials to be used.
- (b) The ability to exercise the function of these materials in terms of strength and expression.
- (c) The observance of harmony in the use of materials.

At this stage we come upon those nebulous qualities, scale, rhythm, sense of proportion, etc., etc., each of which are properties of articulation.

The design considered thus is still the embryonic state. This phase of thought on the part of a designer can be summarised as knowledge of materials and the possibilities arising from the right employment of materials.

Definition can be given to the parts of any structure by the correct employment of materials, especially if these materials were introduced exactly in conformity to the proper use.

The next stage, by far the most difficult, implies endowing the structure with grace. No man, however gifted, is able to produce a new style of architecture; there are some who in their desire for novelty are prepared to sacrifice technical requirements. Architecture is a scientific art, it is above decoration; it appears discontented with fantasy and irritated when subjected to motives derived from tradition which are foreign to its present purpose. On the other hand the artist who observes the elemental truths of planning is thrice armed. If designers aimed at uniformity in three dimensions with particular regard to harmony of materials and truthful expression, novelty and originality would come unsought.

Research has proved that all architecture worthy of the name, irrespective of style, period, or locality, bears the impress of human scale. Even those works of an awe-inspiring nature, all that are essentially monumental, have some part which is multiplied to form a repeat articulation, and that part is always of a size to denote the proportions of a human being; this truth is found in pre-classical, classical and Byzantine buildings; such features, moreover, having a more than a decorative function, with the added value of offering the contrast of comparison. Modern research has proved that old buildings possess a system of geometrical proportions, which developed vertically from the plan assist the harmony of the whole. There is nothing to determine how these geometrical sympathies, or chords, were arrived at. We can assume, however, that once a design had reached a certain stage it was subjected to a system of testing and trial, either by triangulation or by some method of improvised chords or reciprocals. This procedure is best left abstract. Every designer has a system of his own. As a design represents a compound of graphics, if it is in unity, its parts must be harmonious and sympathetic, each and several will respond to some pronounced unit of the structure. We can assume, therefore, that in all fine buildings there is a repetition of a theme. Buildings, however, devised for different purposes, on dissimilar sites, will produce or contain their own geometric systems. In this will be seen an extension of a time-honoured process. The Greeks and the Romans worked to a system of modules, the mediaevalists were governed by the theory of cells or compartments, the architects of the Renaissance took liberties with past models. But

in each case, to a variable extent, the nature of the construction opposed its forces and exerted limitations on the structural expression. In Byzantine art greater freedom was experienced. In buildings like *Sancta Sophia* and other domed structures, the theory of the unit was observed; but such was the advance in theory that construction became more completely harmonious with the prevalent conceptions of structure. If we adopt this system of reasoning the meaning of sequence in the tradition of building in its widest application becomes clear. It is obvious that a psychological impulse overshadows and controls the practice of building, either as a fine art or mere building. With the adoption of a revised system of construction, such as steel or ferro-concrete, a new field of operations is opened up. In this case all accepted ideals will be subjected to compromise, or, more wisely, the least important will be swept away. In its broadest issues a new style is dependent as much upon issues of economy, so far as material is concerned, as upon the revised development of the structural theory. The one holds the other in check.

Let us review the position. We began with the skeleton; we have considered the joints. The frame is erect, the flesh has been decided. Therefore it remains to consider the clothing and the jewellery.

It is permissible to give articulation to those facts of a structure which by no reason of their function and prominence are the most fitted to be expressed. You are not forbidden to avoid rounding awkward parts or to give accent to other parts that appear ænæmic.

In the case of ferro-concrete buildings, the roundings and the shapings are legitimate. The facing of a building is akin to the stream-lining of the fuselage of an aeroplane, or the finish of a motor car. Ornament, mouldings, sculptural decoration and painted frescoes, if introduced with care have as much right to be, as the dominant points of support. Architects have only to consider them in due order, and if the selection is good the pleasure of the spectator is lasting. Ornament is something more than the enriching of the building, its relative value is to give poetic interest to rounded prose. The very elements of structure, particularly the details of construction, form, or should form, the basis of decorative articulation. At all stages of designing the architect must be critical. He has to say, Have I considered everything; is nothing omitted? Are the components of structure in true adjustment? Are the parts in sequence? Old works offer ideas but not solutions for present-day problems. There could be nothing worse than taking the ornaments of other ages and attaching them to a modern design. On the subject of ornament we are on debatable ground. Who is to say what the ornamentation is to be based on? Certainly we are tired of the Macaronic style of gilt plaster and endless variations of egg and

tongue. Is it not curious that no one has yet had the courage to break from the tyranny of past conventions in order to devise new conventions?

We must be more desirous of reconsidering stereotyped features. We are, however, more often than not uncritical in our selections, and muddle-headed in our application of past motifs. We do not attempt to give rein to our own powers, which, while finding expression in plans, are frequently stifled at a later stage by some preference for a stylish fashion.

In mentioning these matters I am aware that I am on dangerous ground; the theory cuts at the very spirit of the things we have all been cherishing and pro-

fessing. But the subject has to be faced. The movement towards reality, force, fitness, rightness of character, augurs a frame of mind which is akin to the spirit of art, ever changing and ever seeking change. Science, commerce and democracy are not all satisfying; there must be something spiritual, and that quality is supplied by art. Building is not decoration, it is something more than construction. It calls for originality. The layman has the opportunity to criticise, but he has not the power to construct. The task of the architect is immeasurably more difficult than that of the painter or the sculptor, for he has to conceive, to construct and to give expression in the concrete.

Reviews

TERRA-COTTA OF THE ITALIAN RENAISSANCE. (*Published by the National Terra-Cotta Society of New York.*) 1925.

This book illustrates, by means of two hundred photographic views, the use of terra-cotta in late Gothic and early Renaissance buildings in Italy. Its production results from a commission to Mr. A. F. Adams, A.I.A., to take photographs of representative examples of the use of this material—in North Italy particularly—on behalf of the National Terra-Cotta Society of New York, the body that has now published the results so obtained. We are thereby furnished with undeniable evidence of the beauty of terra-cotta—when rightly handled—in its application to buildings, and of its special appropriateness when used in conjunction with brickwork. The qualities of a material capable of being readily modelled, in its plastic state, to any form, and of being brought by subsequent firing to a condition of such permanence as to outlast many kinds of stone—as was well understood in the ancient world—make its relative neglect in modern times somewhat surprising. Even the one-time necessity for confining its use to small blocks no longer obtains to-day, for recent experiments with the material—in which American architects seem increasingly interested—show that the more highly developed technical facilities now available for the moulding and burning of clay compositions make it possible successfully to vitrify much larger blocks than used to be the case, and to produce them in clays of a great variety of colours. The present more general appreciation of both the utility and beauty of good brickwork provides a strong reason for attention being again turned to the production of terra-cotta ornament as the natural decorative adjunct of brick walling.

To afford an incentive to revived interest in this material no more effective means could be found than reference to old Italian towns such as Bologna, Cremona, Ferrara, and Pistoia, where beautiful examples of terra-cotta are to be seen. Among the buildings illustrated in this book that might be named for their outstanding qualities in respect of such work are the familiar Santa Maria della Grazie of Milan, the Corpus Domini at Bologna, the Tribunale Palace at Piacenza, and the Roverella Palace at Ferrara, which show the more delicate treatment of the material;

with examples of bolder and more free modelling in the Great and Small Cloisters of the Certosa of Pavia, and other fine work in great variety at Cremona, Bologna, Prato, and Siena. With vitrified clay of another class, where colour glazes are used—identified with the great art of the Della Robbia family—we have such beautiful things as the Cathedral Entrance and Spedale del Ceppo at Pistoia—with its delightful frieze and roundels; and the plaques set on the front of Or San Michele at Florence. There are, almost necessarily, some notable omissions from the book, relating to this class, such as the ornaments of Brunelleschi's Pazzi Chapel (Santa Croce) and the Spedale degli Innocenti, at Florence, and Micheletti's frieze figures and dome ornaments to the Chapel of S. Peter Martyr of Sant' Eustorgio, Milan; together with a work of the most elevated beauty, attributed to him and Lucca and Andrea della Robbia, in S. Maria dell'Impruneta, outside Florence. Plate 67, Casa Caracci, Bologna, and the courtyard views of the Palazzo Bevilacqua, Bologna, give some idea of the delightful effects we know to be obtainable from the conjunction of fresco painting with terra-cotta ornament.

A feature of value that may be not inappropriately claimed for this work is that it opportunely brings before us three decorative processes deserving increased attention to-day: the use of terra-cotta ornament in conjunction with brickwork; its use, similarly, in either a plain or a painted plaster setting or surrounding; and the use of coloured glazed ware set in surfaces finished in brick or plaster, as illustrated by the works of the Della Robbia family. To those of us who think that the arts of painting and sculpture have in recent times lost, to a regrettable extent, their former intimate relation to architecture, the use of terra-cotta, either in its more crude form or in the highly finished and more sculptural aspects associated with coloured glazed ware—or with either form in association with mural painting—has a distinct bearing on the possibility of sculptors and painters being more closely identified with building work than is the case at present. Building processes that encourage the association of sculptors, painters and architects—in the true craftsmanship sense—lie at the root of the beauty and excellence of past work, as perusal of this

volume does not fail to remind us. For its illustrations show clearly the resultant gain to architecture from the craftsman's pleasure in work; which we mentally contrast with our acres of mechanically produced stone façades and carvings and the almost equally lifeless character of so much modern brickwork and its ornamentation. Such a book, embodying views of quite unusual character and attractiveness, will certainly be a welcome addition to the library. F. R. HIORNS [F.].

L'ARCHITECTURE DES PAYS-BAS MERIDIONAUX AUX XVIe, XVIIe et XVIIIe SIECLES.
By Paul Parent. (Paris and Brussels, 4to, 1926.)
£1 6s.

The district treated of in this book covers what is now Belgium, Luxembourg, and fringes in South Holland and North France, but may for convenience be called Flanders.

The progress of the Renaissance in Flanders differs from that in other countries chiefly in the preponderating influence of the Church.

The people in the sixteenth century were exceedingly prosperous, and the flamboyant Gothic style with its intricacy and elaboration of detail harmonised well with what Professor Parent calls their "Passion de la parure et de la richesse" and continued well into the seventeenth century.

The dawn of Italian influence was heralded by the importation of smaller objects of furniture and ornament, by the adoption of classical architectural backgrounds by the painters and by the publication at Antwerp in 1539 of Serlio's fourth book of architecture.

The Renaissance started under the best auspices in Flanders—a rich people, an abundant and varied supply of brick, stone and marble, and, above all, a splendid body of masons, sculptors and craftsmen.

The Duchesse Anne d'Autriche, widow of Philippe le Beau, when she built the splendid Church of St. Benoit at Brou in 1505-1532, took with her to France Van Boghem, master mason, and Van Room, sculptor, both of Brussels, with unsurpassed results.

When, however, she built her palace at Malines in 1517 she employed a French architect, Guyot de Beaugrand, and again her taste was justified, but this is almost the only building in Flanders showing French influence.

Lay architecture does not seem to have been very attractive to Professor Parent. He gives a number of exterior views, but no interiors, of houses or town halls, and all his examples are taken from towns.

The town houses, originally of timber, followed in masonry the tradition of timber construction long after this was forbidden (in the latter part of the sixteenth century). The universal use of brick led to much lighter and more daring construction than in the case of countries where stone was the standard material, and this is particularly noticeable in the churches.

With Church architecture Professor Parent deals exhaustively, especially with the work of the Jesuits, whose influence on the later Renaissance was very great.

Coming into the "reconciled" country after the wars of religion, they built at first in the traditional style,

but their dependence on Rome—the plans and priced quantities of all projected buildings had to be submitted to headquarters for approval—and the influence of humanism drew them rapidly and inevitably towards Italian models, the rector of Douai had the plan of Gesù sent from Rome to work upon. The rapidity of this change is shown by the contrast between the churches of Tournai, 1609-1614, and St. Michel Louvain, 1660-1671, the former is Gothic, the latter Baroque.

Following the counter-reformation, a great religious revival swept over the country and led to the rebuilding of numbers of old churches in the new style, so that now the Church architecture of Flanders is predominantly Renaissance.

The eighteenth century made little change in general form, but in detail may be noted, in the Jesuit Chapel at Cambrai, composite columns 15 diameters in height carrying domical stone vaulting!

The book is amply documented and richly illustrated with over 100 photographs, 58 other plates and innumerable thumb-nail sketches, and is a monument of industry and research. CHARLES E. SAYER [A.].

ARCHITECTURAL CONSTRUCTION. Vol I. An Analysis of the Design and Construction of American Buildings. By Walter C. Voss and Ralph Coolidge Henry. (Chapman & Hall, London, 1925.) £5.

In this voluminous and sumptuously illustrated book the principal works connected with the construction of buildings in the United States of America are examined in a most thorough and comprehensive manner. The order adopted is the reverse of that usually pursued in this country. Our text books on building construction generally begin with a description of the materials employed in building, their properties and uses, and then pursue an examination of the various methods of construction applicable to the material used and the result desired. In this volume the first and largest portion is devoted to the examination of seven types of building: cottages, city houses, suburban houses, country houses, schools, churches and office buildings. Each of these types is represented by an example chosen, and apparently well chosen, from a recent building, and to this example a distinct part of the work is given.

The part contains a short introduction or foreword descriptive of the character and situation of the building, many full-page photographs of it, taken externally and internally, a set of working drawings, comprising plans, sections, elevations, and large scale details, and a fairly full description of the works of all trades concerned in its erection, accompanied by scale drawings and sketches in isometric projection. A further chapter is devoted to landscape work and describes the layout of parks, lawns and gardens, and the construction of drives. The remaining portion of the volume deals with a more general description of the work of the various trades not occurring in the foregoing examples, and a description of the various building materials.

This order of arrangement doubtless has its advantages, but its adoption has seriously impaired the value of the book as a work of reference and as a text book. For these purposes it is most desirable that the various kinds of con-

struction—such as of stairways—should have some order of grouping, and not be scattered throughout the volume, the general treatment under the various trades in the latter part of the volume being of too cursory a character to supply this defect. Useful appendices include articles on the construction of chimneys, nursery stock, the writing of specifications, and forms of agreement between the owner and the architect and the owner and the contractor.

In the part dealing with the country house the example chosen is a large house of stone, brick and timber in the Tudor style, designed by Mr. John Russel Pope and set amid charming sylvan surroundings. The architect appears to have reflected the spirit of his subject successfully without descending to servile imitation. From the commencement of his work Mr. Pope desired a greater degree of freedom to alter his design during the progress of the work than the usual documents allow. He wished to make experiments with the various combinations of materials and colours and to observe the effects of light and shade. These experiments were carried out on the site with materials finally used. Full-sized models of the various parts of the house were made and assembled on the site, and these were modified and changed until the desired texture or detail was obtained. Although a sufficiently detailed specification and set of drawings were used to define the materials to be employed and to secure competitive tenders, latitude was left for the results of the experiments referred to above, both in regard to time and cost. Otherwise the specifications differed in no essential particular from those usually drawn up. "It should not be inferred that the owner was entirely indifferent to lavish expenditure; on the contrary many of the finished effects were secured with economy through the use of inexpensive materials. The brick, for example, was of the roughest sort, the type usually discarded as overburned or misshapen." Nevertheless our cousins are happy in their clients.

The articles on concrete work, structural steel, and timber are well written and profusely illustrated, laborious mathematical formulæ being wisely omitted here. In the buildings described, of which the structural members are of steel, including the central tower of the church, plans of the framework, with the sizes figured on, are given. The scale drawings and details of all the buildings are lucid and reasonably complete and all the photographic illustrations are clear and of large size. The authors are to be congratulated on this sumptuous addition to the works on building construction in America. SIDNEY TOY [F.].

NICOLAS HAWKSMOOR. *By H. S. Goodhart-Rendel. (London: Ernest Benn, Ltd., 1924.)*

It is not inappropriate that Hawksmoor's three great churches should have presided over the eastern quarter of the metropolis. Limehouse, Spitalfields and Wapping-Stepney, as it was called previous to the creation of the parish of St. George in the East, once enjoyed an environment very different to that of to-day.

A royal palace had been built at Greenwich, and London's extension followed in the same direction. Here was the great waterway and the port of London, giving to the neighbourhood a character well suited to the habit of mind of the City merchant. For it is here that the City merchant lived before the days of Kennington

and Clapham Rise. Thus one feels that these churches of Hawksmoor, so expressive of power and so unbending towards the trivial in ornament and detail, befit their parishes in an eminent degree.

An Independent Church had been established on Stepney Green by the Rev. Wm. Greenhill, who had been domestic chaplain to Charles I, but who, in consequence of his Evangelical leanings, abandoned his chances of preferment in answer to a more serious call. The church prospered despite persecution—its pastors slipped over to Holland when matters were serious—until in the eighteenth century we find the Rev. Samuel Brewer, B.D., preaching 50 consecutive May-day sermons to large congregations. Incidentally, I may add that Dr. Brewer's granddaughter married William Brooks, the architect of the London Institution in Finsbury Circus, the only feature therein that has escaped destruction. It was possibly to stem this tide of nonconformity that St. Anne's, St. George's and Christ Church were built. The Independent Church was a structure of some importance. "The roof was supported by four noble pillars presented by the States of Holland." Still, it could hardly have competed with either St. Anne's or Christ Church, which are not only among the finest of the City churches, but their styles dominate the landscape viewed from the northern and southern heights. These steeples, with the west fronts from which they rise, screening as they do the building behind, may indeed be regarded as separate monuments. For it is here that Hawksmoor seems to have concentrated his singular gift for design. They rise sheer and uncompromising with a dignity that is his own. Mr. Goodhart-Rendel compares him with his contemporaries to the disadvantage of the latter. There is no need to do this. Gibbs kept to his own side of Temple Bar, where we could ill spare him, while Wren was entitled to consider himself master of the situation, wherever that might happen to be. Hawksmoor served Wren in one capacity and another for many years, a faithful performance that we are glad to remember to the exclusion of any sense of rivalry. If he did not receive his full mead of recognition, it may have been that his genius was not altogether of a kind to win popularity, nor was he the man to court it. It may be doubted whether the influence of Vanbrugh, whose clerk of the works he was at Blenheim, was suited to his more sober accomplishments, for it must be confessed that some of his features come as a surprise. The vogue for Gothic detail had not died out, and while Wren dealt with it almost playfully, Hawksmoor attacked it with a grim earnestness that endangered the reputation of some of his monumental efforts. He toyed with the picturesque where Vanbrugh drank deep. There is a design for a monument to some unknown worthy which is surmounted by a group symbolising Justice, Truth and other virtues temporally supporting the hero upon a platform, from beneath which one of them is removing a column prior to his apotheosis. The sentiment is admirable, the monument impossible. A sense of humour might have saved him from more than one adventure.

Mr. Goodhart-Rendel may be congratulated on having written a eulogy upon an architect of outstanding ability

and great originality, and while we should have welcomed a fuller criticism from one competent to give it, we realise that he was placed at a disadvantage in a volume so slender.

The photographic plates which illustrate the text represent Hawksmoor's six churches, the Queen's College screen, the work at Greenwich Hospital, and the Mausoleum at Castle-Howard.

It is a pity that the illustrations do not include plans. They express the whole conception, which a multiplicity of perspective views tends to dissipate. Also, when the plan itself is under discussion, as it is in the author's description of the Greenwich Church, an illustration assists him to emphasise the point which he wishes to make.

C. J. TAIT [F.].

ROMAN ARCHITECTURE and its Principles of Construction under the Empire, with an Appendix on the Evolution of the Dome to the Seventeenth Century. By G. T. Rivoira. Translated from the Italian by G. McN. Rushforth. (Oxford: At the Clarendon Press, 1925. 11 in. by 9 in.). £5 5s. net.

The original of this book appeared under the title *Architettura Romana* in 1921, and the present work is a translation completed since the author's death, and, therefore, as Mr. Rushforth states in his editorial notice, deprived of the author's revision. There is no trace of any need of revision: the production shows the same care as Mr. Rushforth's version of Rivoira's *Le Origini dell'Architettura Lombarda*. There is a marked similarity between the two books. The old argumentative spirit of the earlier work is apparent in the later one. In both, Rivoira was perhaps more at home than in his *Architettura Mussulmana* (1914), though his *flair* was undoubtedly the investigation of the sources of domical architecture in the West.

Without going quite so far as to state that the book is indispensable to the student, it is certainly one that no good architectural library can afford to do without, and that schools of architecture should endeavour to possess. Roman construction is its predominant theme and there is nothing in Roman work that is of greater value than its construction. Like full Gothic, Roman vault and dome structures, expressed their purpose through construction. Rivoira was not content to analyse: he probed with amazing knowledge and ability. To his exact and conscientious mind, nothing satisfied but the ultimate truth as he could discern it. There is probably nothing in English so thorough as this account of Roman structure.

The book begins at the end of the Republic and ends with San Vitale at Ravenna. A short appendix deals with the construction of well-known domes and kindred structures down to St. Paul's. The illustrations are extremely satisfying and very well chosen. In addition to many plans there are reductions of drawings by Sangallo, Palladio, Piranesi, etc., one of the most important being Sangallo's restoration of the eastern hemicycle of Trajan's Forum. A point of great value in these drawings is their proof of continuity from Rome to Renaissance. They lift the veil quite sufficiently to show that if the full tale were told, Roman work contained endless experiments in methods we are accustomed to regard as almost entirely Renaissance

—niche treatments, pedimented features, pilaster treatments, not only in themselves but as rhythmical composition; pillared and arcaded vestibules and halls on many an ingenious plan. The story of the Roman achievement is a great one, and Rivoira will concede nothing of the structure in it to the Greek. He is the great protagonist of Rome as against Hellas and the East for the formative influence on later work in the West. In certain known cases of importance, the Greek was called in, as was Apollodorus of Damascus for Trajan's Forum, and we see Hellenic delicacy in houses at Pompeii. But Rivoira is right: these are not the greater Rome which we see in the structures of the Pantheon, the Basilica of Maxentius and the Nymphaeum on the Licinian Hill.

The Pantheon is treated with thoroughness. From the illustrations alone—including some particularly valuable diagrams from Beltrami's "Pantheon," one can read all the main facts of its construction. Like the roof of Westminster Hall, it was one of the greatest of all structural achievements before the steel age. Nothing was left to chance. The great encircling arches of the lower tier were of the soundest type, in three rings for their segmental tops and in one great ring for their haunches. At right angles to these were the invaluable smaller arches which spanned the hollows in the immense walls, ingeniously placed on great bonding pad-stones. The whole construction has proved that its firmly-knit elements were of the most enduring kind.

Most of the plans given are not of well-known buildings now standing, but from drawings in the Uffizi and other collections. There are over twenty of such plans, the greater number being varieties of circular or polygonal forms. Here, again, we get evidence not only of the surprising ingenuity of the Roman mind, but of the probing into Roman sources of design by the architects of the Renaissance. There are two photographs of Michelangelo's model of the dome of St. Peter's, including a sectional one illustrating the construction. The great abutments of the tepidarium of the Thermae of Diocletian are explained with care, and Rivoira's opinion that these may have suggested to Anthemius (whose brother is stated to have worked in Rome) the great buttresses of Sta. Sophia, seems plausible. One cannot quite so fully agree that the Basilica of Maxentius—and not the earlier Roman basilicas—inspired Constantine's great Christian basilicas at Rome. Another statement (perhaps a translator's error) which is not clear is that the arcades of the outer arches at Old St. Peter's spring directly from the capitals without the intervention of an abacus. The illustration given (from a mosaic) though indistinct, does not seem to support this: perhaps "entablature" was meant.

The Etruscan contribution is very adequately treated, and no chapter in the history of art deserves greater attention. Rivoira's treatment of it is illuminating on many points. The masterly handling of stonework is well disclosed, whether in the construction of "beehive" or rectangular domical chambers in stone or in the use of the great arch and its almost necessary accompaniment—the tunnel vault. One is set thinking about many things. Where, for example, did this arch come from in the fourth century B.C.? Rivoira seems to suggest Assyria. Yet, though this part of the tale is just as obscure, there is no evidence of

its consistent use at Pergamos and Antioch on the Orontes, a century later. The conical-roofed tomb in the eighth and seventh centuries B.C. can be understood. Crete, and afterwards the mainland of Greece, were doing similar constructions from five to three hundred years earlier. There is also ample evidence of a Hellenisation in the crafts during the fourth, third and second centuries B.C., in Etruria, an Ionian influence which is different from the earlier Doric of Paestum; but perhaps from Mesopotamia by way of Syria came the stone arch and tunnel vault which we find in Italy side by side with the tumulus tomb and the Etruscan form of Hellenised temple. All these three elements were incorporated by Rome: the tumulus became the tomb of Cecilia Metella, the temple we see in Fortuna Virilis and many other examples, while neither Augustus nor his successors could build finer monumental arches than those of Volterra and Perugia.

In Mr. Rushforth, Rivoira had an ideal translator. He is a scholar, in love with everything Roman, who knew Rivoira's mind thoroughly. English students are fortunate in possessing his translations of the three books mentioned above. The present work is delightfully arranged. The chapters are in chronological sequence, with the great periods of the Empire, under Emperors' names, as headlines. There is a valuable bibliography as well as an index.

THEODORE FYFE [F.].

The Library

HIGHWAYS AND BYWAYS IN WILTSHIRE. By Edward Hutton. 8vo. Lond. 1919. 7s. 6d. [Macmillan and Co.]

HIGHWAYS AND BYWAYS IN NOTTINGHAMSHIRE. By J. B. Firth. 8vo. Lond. 1916. 9s. 6d. [Macmillan and Co.]

The Highways and Byways series of books needs no introduction, but the two volumes named are of particular interest to architects owing to the fact that the Nottinghamshire book is illustrated by Mr. F. L. Griggs—and the Wiltshire by Miss Erichsen. Both books were published some eight or nine years ago. From its wealth of architectural subjects Wiltshire is a fascinating country in which to travel, and this book is valuable as indicating where the finest examples are to be found. Lacock should be visited by all.

Nottinghamshire is more placid and less pronounced in its local style and material, but the drawings give distinction to the volume. W. H. A.

ROMANCE CHURCHES OF FRANCE. Oliver E. Bodington. [Grant Richards], 1925.

A quite useful introduction to churches of the twelfth century in the different districts now comprised in France, illustrated by numerous photographs. H. C. H.

At the King's Levée, held on 2 March, at St. James's Palace, Mr. E. Guy Dawber was presented by Sir Francis Dicksee, P.R.A.

THE REGULATION OF ARCHITECTURAL COMPETITIONS

In the report of the Eighth General Meeting the name of Mr. G. Leonard Elkington [A.] was wrongly given as Mr. George Elkington [F.].

Limewash as a Stone Preservative.

ISSUED BY THE COMMITTEE OF THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.

The following notes are written as a description of a limewash which has been found generally successful as a stone preservative. The lime used for making limewash must be stone lime, and not either chalk or gas lime. It must be freshly burnt and in the lump. The particular lime described here, namely Wakeley lime, was chosen on this account, and because it is a light stone colour, and so saves in many cases the need for any colouring ingredients which may reduce the penetrative and preserving qualities of the wash. It is recommended that any question of colour or toning down should be left until after the final coat of limewash when it can easily be done (if it must be) by rubbing or brushing on a little dry colour or dust.

Wakeley lime is obtained from Messrs. G. F. Rippen and Co., lime merchants, Queen Street, Peterborough, who will send any small quantity by rail—and it is well to mention, when ordering, that fresh lumps are required as being more fiery for limewash. To mix the smallest quantity, take, for instance, an ordinary iron three gallon domestic pail. Put a lump or two of the dry lime weighing 2 lb. (rather less than more) into the pail with a quarter of a pound of crushed common salt, and quarter fill the bucket with boiling water (three quarts). So soon as the water has broken down the lumps, it will boil furiously for about a minute. Add a little more water and give it a good stir—leave it a few minutes to finish slaking—and then fill the bucket with boiling water, making twelve quarts in all. It will be seen that this pailful of limewash ready for use is about as thin as skimmed milk. The use of boiling water for slaking an already fiery lime is to set up an extra heat which produces a more completely dissolved and penetrative wash. If the lime does not boil in the pail, throw it away and try another 2 lb. lump.

After first brushing down the stonework, apply the limewash with the ordinary grass brush, lightly and patiently rubbing it into the stone. Some stones will absorb a great quantity. It is very important, especially with the first coat, to keep on saturating the stonework with the limewash, carefully working it over and over again into all the interstices. When the first coat is dry, apply a second coat—and then a third. The importance of care in the application cannot be too strongly insisted on; to do it really well requires time, patience, skill and hard work. The stonework should be normally dry—because it is then absorbent; but in very hot weather and in a hot sun it will be found that there is too much evaporation outwards to enable good work to be done.

A word on the preparation of ancient crumbling stonework for limewashing may be useful. All attempts to fix and solidify loose scaling and sandy deposit in position, as some chemical methods try to do by spraying, seem in the end only to increase the disease; and similarly there does not appear to be much use in spraying limewash on to crumbling stone. But provided the limewash is applied with a brush and sufficiently thin, as

above described, it is better to do without any preparation than to risk removing by too much brushing anything that might be saved. The problem is to find out by experiment in each case how far it is really necessary to go in the way of brushing down, because some crumbling surfaces, which work up a kind of lather as the first coat is applied, are quite hard by the time they are dry and ready for the second coat. A good method, after brushing off the surface dust and deposit, is to rub the stonework down gently with the hand or a piece of rag; this generally brings away all that need be removed, and, so far as words are concerned, may, perhaps, be safely laid down as a limit of preparation.

When all the words have been said about any particular limewash, it must be remembered that it takes some time to become a really good limewasher, and many men cannot be got sufficiently interested to take so simple a thing seriously. But carefully done, limewash is more than a protective coating on the stone—it is absorbed into and hardens the stone, and cannot be removed. Too much must not be expected from the first application to badly crumbling surfaces, for the scaling may to some extent continue. A second coating after an interval of some years, and even a third, will carry the healing process further every time.

The effect of the treatment on doing it for the first time, and a large quantity at once, may be thought startling; but experience shows that "toning down" very quickly takes place, and the old textures and irregularities quickly strike through.

THE ST. ALDATE'S SITE AT OXFORD.

With regard to the suggested development of the St. Aldate's site at Oxford, the following letter from Mr. J. Alfred Gotch, Past President, appeared in *The Times* on 1 March:

SIR,—When the Royal Institute of British Architects held their conference at Oxford in 1924, one of the matters outside the domain of architecture that gratified them in the highest degree was the impression they received of the sympathetic spirit shown by the City Council in regard to preserving the beauty of their city.

It would now appear, from your news published on 2 March, that, owing to some misunderstanding between the council and the governing body of Christ Church, there is a danger that the admirable project for improving St. Aldate's may fall through. I am given to understand that, could this misunderstanding be removed, and each authority really know the mind of the other, the difficulties would disappear.

May I, as president of the Institute at the time of the conference, and speaking (if I may so far presume) on behalf of architects and all other lovers of Oxford, beg the authorities concerned not to allow what is apparently a misunderstanding to stand in the way of an improvement which they are both desirous of effecting? This more especially as the alternative use of the site in question would appear to be more suitable to an industrial centre than to so noble a town as Oxford.—I am, yours faithfully,

Kettering, 3 March.

J. ALFRED GOTCH.

At a meeting of the Oxford City Council on 1 March, it was stated that the Property and Estates Committee had passed a resolution that the development

of the St. Aldate's site should be proceeded with in accordance with the proposals adopted in by the Council in June—namely, to develop the site on commercial lines, which would include the erection of workmen's dwellings on part of the site. During the discussion at the City Council, Alderman Sir Hugh Hall deprecated the loss of the opportunity of making St. Aldate's one of the finest approaches to Oxford, and moved an amendment that the matter should be referred back for further consideration.

The amendment was carried by 26 votes to 16.

THE WREN SOCIETY.

53 Doughty Street,
London, W.C.1,
15 March 1926.

The Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Mr. Gotch, in his admirable review of the Wren Society's recently published Second Volume, appealed to Students of the historical side of Architecture to lend their support to this Society by enrolling as members, and my object in writing is to make known to those of your readers who are not members the work that is being undertaken by the Society.

The Wren Society was founded in the bi-centenary year of Wren's death with the avowed object of seeking out and publishing original drawings and documents of proved authenticity relating to the architect's life and work.

The Society has already published two volumes containing collections of original drawings for St. Paul's Cathedral of which by far the greater number have never before been reproduced and a third volume is in course of preparation. These publications have been received with marked favour both by architects and the Press and my Committee are anxious to extend still further the work they have undertaken and to make succeeding volumes even more useful and attractive to Wren students.

This can be done, but only by the help of an increased membership and it is for this reason that my Committee appeal for new subscribers.

The publications of the Society are issued free to members on payment of the annual subscription of one guinea and are not obtainable through the ordinary trade channels.

Enquiries and applications for membership should be addressed to me at 53 Doughty Street, W.C.1.—Yours faithfully,

H. DUNCAN HENDRY, *Hon. Secretary.*

WATERLOO BRIDGE.

It is understood that the Prime Minister has under consideration a suggestion, made to him by the Fine Arts Commission, which was called into consultation by the L.C.C., that the future of Waterloo Bridge is a matter of national and not merely metropolitan interest, and that any action in the matter should be by way of a Parliamentary Bill. Mr. Baldwin has also been in informal communication with some of the leading members of the London County Council on the subject. There is one point on which he will be able to reassure the Fine Arts Commission, and that is that no action can be taken to erect a new bridge until Parliament has had an opportunity of considering the matter. The

Council cannot undertake any new large capital expenditure until it has submitted the proposal to Parliament in a Money Bill. It is understood that the London County Council Money Bill to be presented this year will include the provision of money for Waterloo Bridge, so that the matter can then be discussed. It was suggested a few years ago that Waterloo Bridge should be scheduled by the Office of Works as an ancient monument which could not be demolished without its approval, but the suggestion was not adopted.

OLD BRIDGES OF FRANCE. EXHIBITION OF DRAWINGS AT THE R.I.B.A.

Through the kindness of Professor Emerson (Hon. Corresponding Member) and Monsieur Gromort, authors of the recently published book on the Old Bridges of France, an exhibition will be held in the Institute Galleries, from 22 April to 15 May, of the originals of the illustrations of this book. Professor Emerson is lending the water-colours by the late Pierre Vignal, and a selection from the pencil sketches of Messrs. Rosenberg and Chamberlain, and of the measured drawings, and Madame Vignal is lending a selection from her husband's water-colours of other subjects. The exhibition promises to be of the highest interest, both from the nature of the subject, which has never been so fully treated before, and from the excellence of the drawings. The book has been presented to the Library of the Institute by the authors. It is hoped that the exhibition will be largely visited by members and students.

Legal

ARCHITECTURAL COPYRIGHT.

KENNETH DALGLIESH v. SANDOWN (ISLE OF WIGHT) URBAN DISTRICT COUNCIL, TOM JOSEY (THEIR SURVEYOR) AND H. W. BROWN (BUILDER).

This was an action by Kenneth Dalgliesh [A.], in which he claimed an injunction restraining the defendant Council, their officers, servants and agents from making, using, or otherwise dealing with any copy of the plaintiff's architectural plans or otherwise infringing the plaintiff's copyright therein or the building erected therefrom, delivery up of all infringing copies, damages for the infringement, and costs.

In March 1923 the plaintiff designed a bungalow to be erected at Sandown, Isle of Wight, and submitted the drawings in duplicate to Tom Josey, the surveyor to the Urban District Council, who returned one copy to the plaintiff with the Council's approval endorsed thereon. The bungalow was erected under the plaintiff's supervision and completed in November 1923.

In May 1925 the client called the plaintiff's attention to a similar building nearing completion and being erected by the defendants at the entrance to the Sandown Recreation Ground. The plaintiff inspected this building, which he found to be an exact copy of the one erected from his design both as to dimensions and design with the exception of a few minor details.

The plaintiff wrote to the defendants calling attention to these facts and demanding an explanation, but without

result until the matter was placed in his solicitor's hands. The defendants' solicitor eventually wrote denying liability, expressing regret and enclosing a cheque for 12 guineas, which was returned and a writ issued.

The motion for an injunction came before the Court in December last, when at the adjourned hearing all the defendants gave an undertaking in the terms of the notice of motion. At the same time it was intimated by the defendants' solicitor that the defendants would be prepared to admit infringement and pay £50 damages and costs. This offer was accepted, and under an order made before a Master in Chancery the infringement of copyright was admitted by the defendants, the copies of the plans were delivered up, the damages paid, also the costs as between solicitor and client, together with any costs properly incurred by the plaintiff preliminary to the issue of the writ and all further proceedings in the action stayed.

The Council of the R.I.B.A., on the advice of the Practice Standing Committee who had investigated the matter, were prepared to assist Mr. Dalgliesh financially and otherwise in pursuing his claim. Messrs. Gane and Son, Mr. Dalgliesh's solicitors, have supplied me with copies of the legal documents and final order for this report as being of interest to the profession and, I believe, the first case brought claiming architectural copyright under the Act of 1911.

J. DOUGLAS SCOTT,
Chairman, Practice Standing Committee.

3 March 1926.

LOCAL AUTHORITIES AND QUALIFIED ARCHITECTS.

Members will be interested to read the following question and answer in the House of Commons:

Sir Philip Pilditch asked the question at the request of the Royal Institute, as the Council feel that the subject is one of great importance at the present time.

Monday, 15 March 1926.—SIR PHILIP PILDITCH: To ask the Minister of Health, whether he is aware that in certain localities local authorities have appointed a sanitary inspector or inspector of nuisances to act as architect for their housing scheme, irrespective of whether the official is qualified as an architect; and whether, seeing that it is undesirable that housing work should be entrusted to other than qualified architects, he will notify local authorities that they should appoint only qualified architects to carry out housing schemes.

MR. NEVILLE CHAMBERLAIN: As a general rule, local authorities are not now required to submit for my approval plans and details of their housing schemes. But as stated in the circular which was issued to local authorities in connection with the Housing Act of 1924, I attach importance to the maintenance of a good standard in the planning and lay-out of schemes, and I hope that I can rely on the co-operation of local authorities in doing all within their power to ensure that these features will be creditable to the country and to the local authority. I take this opportunity of recalling that local authorities were informed in connection with schemes under the Housing Act of 1919 that competent architects should be employed to plan and design the houses to be erected.

SCIENCE STANDING COMMITTEE.

"BUILDING SCIENCE ABSTRACTS"

By the courtesy of Dr. Stradling, Director of Building Research, information in the possession of the Department of Scientific and Industrial Research upon building materials and practice is placed at the disposal of members of the R.I.B.A.

A comprehensive synopsis of the numerous activities of the Department has been placed in the Reference Library, together with copies of *Building Science Abstracts*, issued monthly.

The latter consist of a very large number of short descriptive notes of new information upon matters relating to or connected with building and decoration which have been collated by the Department from the technical press of the world. The necessary information to enable any particular piece of new information to be studied at length at its source is added to each note.

Some of the information thus rendered available is of course only of very remote interest to architects in practice, and part records the progress of incomplete research work. Two members of the Science Standing Committee therefore go through the Abstracts upon their receipt and mark any items which appear to be of general and immediate interest.

R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Board of Architectural Education of the Royal Institute of British Architects offer for award in June 1926, six Maintenance Scholarships for from one to three years each of a maximum value of £100 tenable from 1 October 1926.

The Scholarships are intended to enable promising students of either sex, whose parents or guardians have not the necessary means, to attend an approved course at one of the Schools of Architecture recognised for exemption from the R.I.B.A. Examinations. Students who are already taking such a course would not be eligible to apply for a Scholarship.

The values of the Scholarships up to the limit of £100 per annum will depend upon the financial circumstances of the parents or guardians of the candidates. Parents or guardians will be required to furnish full particulars, on the proper form, of their financial position.

Full particulars of the Scholarships, including the method of application and selection of candidates, etc., may be obtained on application to the Secretary, Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W.1, not later than 1 May 1926.

THE BUILDING EXHIBITION, 1926.

The promoters of this year's Building Exhibition are offering £100 for the best essay giving personal impressions of the Exhibition, the title of the essay to be "My Impressions of the Building Exhibition, 1926." In addition to the above-mentioned prize, four valuable books dealing with architecture will be given as architectural prizes. Mr. E. Guy Dawber, F.R.I.B.A., Mr. H. S. Goodhart-Rendel, President A.A., and Mr. J. C. Squire, President of the Architecture Club and Editor of the

London Mercury, will act as judges, and their decision must be accepted as final.

The competition is limited to architectural and building students in the United Kingdom who are connected with a trade school, polytechnic or university.

Intending applicants should apply for a form to Mr. H. G. Montgomery [*Honorary Associate*], 43 Essex Street, Strand, W.C.2.

Allied Societies

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

The annual dinner of the York and East Yorkshire Architectural Society was held at York on 26 February, Major J. Malcolm Dossor, of Hull, President of the Society, presided, and amongst those present were Mr. E. Guy Dawber, P.R.I.B.A., Mr. H. L. Paterson (President of the Sheffield and South Yorkshire Architectural Society), Mr. T. Butler Wilson (Leeds and West Yorkshire Architectural Society), Mr. S. Wilkinson (consulting architect to the L.N.E.R. Co.), Mr. J. J. Brownward (headmaster Hull School of Art), Mr. W. E. Parkinson (headmaster, York School of Art), Mr. R. Jackson (hon. secretary) and Mr. E. A. Pollard (hon. treasurer, York and East Riding Society), Mr. H. Andrews (Hull), Mr. W. H. Brierley, Mr. A. Cowman, Mr. F. J. Forty, Mr. D. Harbron (Hull), Mr. F. J. Horth (Hull), Mr. L. Kitchen (Hull), Mr. S. Needham, Mr. J. E. Reid, Mr. J. S. Syme, Mr. S. G. Highmore, Mr. J. Vause and Mr. J. P. Wilde.

Mr. S. Wilkinson, in proposing the R.I.B.A., referred to the successful results obtained by the amalgamation of the various allied societies and the Royal Institute.

Mr. Guy Dawber, in reply, said the Royal Institute was a very large and imperial organisation, and it valued highly the assistance and counsel of the allied societies. They were, he said, going through extraordinary changes, and the whole world was poorer for it, as it was getting more democratic and less secure. The practice of the architect was changing and they were all feeling its effect. The large country house was now more or less a thing of the past. In the old days it was simply all aristocracy and financial power, but to-day the aristocracy had but little power, and probably less money, and the financiers were shy of putting their money into domestic bricks and mortar. He did not think there was a living architect who would be called upon to build a Harewood House, a Castle Howard, or a Blenheim. Those days were passed, and they could attribute the cause, as much as anything, to the advent of the motor car, which had changed the social life not only in this country but all over the world. As a result of the change the great examples of modern architecture were confined to the public and commercial buildings in the towns and cities. In London, at any rate, there was the need for some artistic authority to prevent the disfigurement of fine sites by absolutely inappropriate buildings.

Mr. H. L. Paterson* gave the toast of "The York and East Yorkshire Architectural Society," and referred to the

* It is with great regret that we report the death of Mr. Paterson, which has occurred since this occasion. (See p. 321.)

architectural beauties of York and the East Riding, both of which could, he said, show to them some of the best architecture, not only in the North of England, but in the country.

The President responded, and said he was delighted to hear that Mr. Dawber had entered upon or was about to enter upon a vigorous campaign to arrest the spoliation of their countryside. There was scarcely a suburb in a rural district, he said, which was not being robbed of its natural beauties by the erection of buildings of most unsuitable materials and design, and without any consideration of lay-out. That was, of course, largely due to the terrible shortage of dwellings and the scarcity of materials and skilled labour, but much could be done by the education of public opinion, by the employment of trained and competent architects, and by the wise use of the extensive powers granted to local authorities and property owners by the recent Town Planning Acts in seeing that the countryside was developed in accordance with its natural beauties. He was grieved to see the speculative builder making his entry into some districts with his ugly brick buildings with flat, blue slate roofs, but he thought that if the Town Planning Acts were wisely put into force a very great change could be effected in the present rapid developments in building operations throughout the country.

NORTHERN ARCHITECTURAL ASSOCIATION.

TEES-SIDE BRANCH.

The third annual meeting of the Tees-side Branch of the Northern A.A. was held at Stockton-on-Tees on 25 February. Mr. Joshua Clayton, of Darlington, was elected chairman, in the place of the retiring chairman, Mr. T. W. T. Richardson. The remaining officials for the coming session were elected as follows:—

Vice-Chairman.—Mr. R. R. Kitching, Middlesbrough.

Hon. Secretary and Treasurer.—Mr. A. Harrison, 69, High Street, Stockton.

Assistant Hon. Secretary.—Mr. A. W. Groves.

Hon. Auditor.—Mr. C. Cayley.

Committee.—Messrs. T. W. T. Richardson and J. Sanderson, Messrs. C. F. Burton and G. J. Bell; Messrs. C. Cayley and H. B. Richardson; Messrs. J. A. E. Lofthouse and J. R. Wray.

Associates' Representative.—Mr. E. C. Bell.

Students' Representative.—Mr. C. E. Westmoreland.

In the annual report for the past session the three outstanding events for 1925 were given as (1) the amalgamation of the R.I.B.A. and the Society of Architects, (2) the celebration of the centenary of the Stockton and Darlington Railway, held in July, (3) the visit of the members of the R.I.B.A. to Newcastle-on-Tyne and Durham.

The membership has increased to 66, as compared with 55 in the last report.

The Summer Meeting was held at Durham on 10 July 1925, in connection with the R.I.B.A. visit, a good membership of the Tees-side Branch being present on the first occasion when the Branch were able to meet representatives of the R.I.B.A. personally. The arrangements made by Mr. Ian MacAlister (Secretary R.I.B.A.) and Mr. Norman McKellar, the Conference Honorary Secretary, were greatly appreciated.

The Autumn Meeting was held at West Hartlepool on 29 October 1925.

The first part of the programme was a visit to view the restoration of St. Hilda's Church, Hartlepool, where the party were courteously received by the Vicar, the Reverend Salter, and Mr. Belk the Churchwarden, who ably explained Mr. Caroe's scheme. The second part of the programme was a visit to Messrs. Robert Lauder's joinery works, where again the party were received and conducted over the works by Messrs. Lauder and their staff, who explained all the latest machinery, etc., which was most instructive.

A feature of the past session has been the students' Saturday afternoon excursions, visiting the principal buildings in course of erection or just completed in the various towns.

The Branch having obtained a badge of office for the chairman, each link of which is engraved with the name of the chairman in his year of office, the ceremony of investiture was performed.

BIRMINGHAM ARCHITECTURAL ASSOCIATION



PRESIDENTIAL BADGE

This badge was made at the suggestion of Mr. Paul Waterhouse during one of his visits to Birmingham. It was designed and executed by Mr. Arthur J. Gaskin, formerly of Birmingham, and now of Chipping Camden.



Obituary

HENRY LESLIE PATERSON [F.].

The death occurred on 1 March of Mr. Henry Leslie Paterson [F.], one of the best known architects of the City of Sheffield.

Mr. Paterson was the son of the late Mr. Alexander Paterson, for many years editor of the *Barnsley Chronicle*. He was born at Stockton-on-Tees. Educated at Barnsley Grammar School, he was later articled to Mr. W. Senior, of Barnsley.

From 1881 until 1891 he was assistant to various architects in London. He was elected an Associate of the R.I.B.A. in 1887.

He came to Sheffield in 1891, and practised for a year alone, and later went into partnership with Mr. W. F. Hemsoll, of Sheffield. In 1903 the partnership was dissolved, and Mr. Paterson continued on his own account.

His competition successes with his partner included the Woofindin Convalescent Home, Sheffield, erected at a cost of £20,000, and several blocks of Council schools, including Morley Street and Upperthorpe.

After the dissolution of the partnership he was responsible for the conception of Walkley Free Library, Sheffield, several blocks of Council schools and private residences.

Mr. Paterson specialised in the designing of cottages of the garden-city type in Sheffield and Letchworth. He won the gold medal in the cheapest-cottage class at Sheffield Model Cottage Exhibition. He designed a row of 5s.-a-week cottages erected by the City Council at High Wincobank, and another row was afterwards constructed.

Among his more important works of recent years were the Central Store of the Sheffield and Ecclesall Co-operative Society, the Don Picture Palace, as well as shops and factories.

Mr. Paterson was a member of the Council of the Sheffield Society of Architects and Surveyors, on which he had served since 1902, and had almost completed two years as president of the Society. He was also a member of the Council of the R.I.B.A.

He acted as Honorary Lecturer on several occasions in the Architectural Department of Sheffield University.

Mr. Paterson was elected a Fellow of the Institute in 1924.

JOHN WAYLAND BENWELL [F.].

Mr. Benwell, who died on the first day of the present month, was 67 years of age. He was elected an Associate of the R.I.B.A. in 1882 and a Fellow in 1917. Mr. Benwell was the son of a clergyman and served his articles

with the late Mr. Fowler, of Louth. He came to Carlisle over 40 years ago as assistant to the late Mr. C. T. Ferguson, and after further experience in London, Leeds, York and Bolton he settled down to practice in Carlisle.

Mr. Benwell was a clever and artistic draughtsman and several of his designs have been illustrated in the building journals, including some rather delightful yet simple war memorials. A lover of old work and a traveller, he had filled books with interesting sketches and details. He was a hard worker and relied little on office help; he was often found doing work that would ordinarily have been deputed to a junior. The following are amongst his most important works:—

A charming restoration and addition to Dalston Hall, Cumberland; the Bakewell Almshouses, Balderton, Notts; Garden City and Housing Scheme, St. Anne's, Carlisle; additions to Netherby, for Sir Richard Graham, and a residence at Crofthead for Mr. Fergus Graham; new branch office, Carlisle, for the National Provincial Bank, Ltd.; and the Riding School, Carlisle, for the Cumberland and Westmorland Territorial Association.

About three years ago his health broke down and since then he had been unable to carry on his professional work. He was married, and a widow and two young children survive him.

A large number of professional colleagues with whom he was very popular and other friends, including many prominent contractors who had worked under him, were present at the funeral service.

G. DALE OLIVER [F.] (retired).

RICHARD WELLINGS THOMAS [F.].

Mr. R. W. Thomas, of Llandrindod Wells, died on 14 February at the age of 49. He was educated at Hereford Cathedral School, and served his articles to his profession in that city. Subsequently he joined the staff of Mr. Stephen Williams [F.], of Penrally, Rhayader, then County Surveyor of Radnor, and on his death, 25 years later, succeeded to his position. He was later appointed as surveyor and architect for the schools of the county under the 1902 Education Act, and as surveyor and architect under the Small Holdings Act. He discharged the duties of these offices with ability and with the complete understanding of the wishes of the county administration. He planned and carried through the erection of new schools at Norton, Nantgwyn, Llandrindod Wells and Llaithdu; the enlargement of the Llandrindod Wells Intermediate School, and many alterations and improvements to the school premises of the county. He also planned and superintended the erection of the County Buildings at Llandrindod Wells. The whole of the houses attached to small holdings in the county were designed by him. In his private practice he designed many of the best houses in Llandrindod Wells. He was an authority on church architecture, and many churches in Radnorshire were restored and enlarged to plans and designs prepared by him. The enlargements of Holy Trinity Church, Llandrindod Wells, were his work; and a number of mansions and county residences in Radnorshire and Herefordshire and adjoining counties were enlarged or improved under his supervision. One of his most recent undertakings away from home was an addition to the Duchess Nursing Home, Beaumont Street, London.

THE SOCIETY OF ARCHITECTS.

DISPOSAL OF ASSETS.

The Council of the R.I.B.A. desire to place on record their appreciation of the action of the Society of Architects with regard to the disposal of their assets.

The Society went into voluntary liquidation on 18 June 1925, following its amalgamation with the R.I.B.A. The Society then had already made a donation of £525 to the Architects' Benevolent Society, and, after the Society's liabilities have been satisfied, property of the estimated value of £10,000 has been transferred to the R.I.B.A. Included in this amount are the Society's leasehold premises in Bedford Square, £836 in cash, and invested funds amounting to £4,588, of which £3,263 is earmarked for developing and maintaining architectural scholarships, including the late Society's Victory Scholarship of the value of £150.

The R.I.B.A. will derive further financial benefit by the admission of some 1,400 new members transferred from the Society, representing an increase in revenue from subscriptions amounting to over £4,000 per annum.

Notices

SPECIAL AND BUSINESS GENERAL MEETING,
29 MARCH 1926.

A Special General Meeting will be held on Monday, 29 March 1926, at 8 p.m., for the following purposes:—

To read the Minutes of the Special General Meeting held on Monday, 14 December 1925.

To elect the Royal Gold Medallist for the current year. The Chairman to move:—

That subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented this year to Professor Ragnar Ostberg, (Hon. Corr. Member), of Stockholm, in recognition of the merit of his work as an architect.

THE ELEVENTH GENERAL MEETING.

The Eleventh General Meeting (Business) of the Session 1925-26 will be held on Monday, 29 March 1926, at the termination of the Special General Meeting, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on Monday, 15 March 1926; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 23 January 1926 (p. 198), and 20 February 1926 (pp. 264-5).

SPECIAL GENERAL MEETING,

12 APRIL, 1926.

R.I.B.A. REGULATIONS FOR ARCHITECTURAL
COMPETITIONS.

A Special General Meeting will be held on Monday, 12 April 1926, at 5.30 p.m., to consider the recommendation of the Council that the following Clause be added to the R.I.B.A. Regulations for Architectural Competitions:—

"In the case of small, limited, private competitions where the Royal Institute are satisfied that special circumstances may exist, modification of these regulations may be approved by the Royal Institute.

Competitions coming within the scope of this Clause are—

(i) Where the competing architects are limited by selection or invitation, and do not exceed six in number;

(ii) Where the proposed competition does not involve the expenditure of public funds.

Provided that nothing in this Clause shall prevent one or more members of the Royal Institute from giving advice or preparing sketch plans for the same project for a private client, provided they are each paid a proper fee."

And that the following words be added at the end of the "Note" in the Clause referring to the duties of Assessors:

"Binding conditions should be reduced to a minimum. Instructions to competitors should as far as possible take the form of suggestions, which both they and the assessors may follow as they deem fit."

R.I.B.A. SESSIONAL PAPERS.

Members are requested to note that at the General Meeting on Monday, 17 May 1926, at 8 p.m., Mr. H. S. Goodhart-Rendel [F.], will read a paper on "The Work of the late Sir Thomas Graham Jackson, R.A."

EXHIBITION OF GARDEN DESIGNS.

LECTURE BY MR. F. INIGO THOMAS, F.S.A.

An Exhibition of Garden Design (Drawings, Plans, Water colours and Photographs) will be held in the R.I.B.A. Galleries, 9 Conduit Street, W.1, from Wednesday, 7 April, to Wednesday, 21 April 1926 (inclusive), between the hours of 10 a.m. and 7 p.m. (Saturdays 5 p.m.).

In connection with the Exhibition, a lecture on "Gardens" will be given in the Galleries by Mr. F. Inigo Thomas, F.S.A., on Wednesday, 14 April 1926, at 5 p.m.

VISIT TO CHISWICK HOUSE.

By the kind permission of His Grace the Duke of Devonshire, and Mrs. Tuke the lessee, a visit has been arranged by the Art Standing Committee to Chiswick House, to take place on Saturday afternoon, 10 April 1926. As the number of visitors taking part is strictly limited, members are requested to make early application for tickets to the Secretary, R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. REGISTRATION COMMITTEE.

Meetings of the R.I.B.A. Registration Committee are now being held at No. 28 Bedford Square, London, W.C.1, the premises lately occupied by the Society of Architects. All communications in connection with the Committee should be addressed to Mr. C. McArthur Butler, Secretary to the Registration Committee, at that address.

ELECTION OF MEMBERS, 7 JUNE, 1926.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election, to take place on 7 June 1926, they should send the necessary nomination forms to the Secretary, R.I.B.A., not later than 27 March 1926.

ADVERTISEMENTS IN THE R.I.B.A. JOURNAL.

The attention of all members of the R.I.B.A. is specially called to the importance of taking every legitimate opportunity of enhancing the advertising value of the R.I.B.A. JOURNAL. An increase in the income derived from such advertisements is a help to the financial position of the R.I.B.A. and an advantage to all its members. The circulation of the JOURNAL is world-wide, and going, as it does, to more than 6,000 architects in almost every part of the Empire, its potential value as an advertising medium is unequalled.

Competitions

COUNCIL OFFICES AND FIRE STATION: PURLEY.

The President of the Royal Institute of British Architects has nominated Mr. P. D. Hepworth, F.R.I.B.A. as Assessor in this competition.

PROPOSED ISOLATION HOSPITAL FOR INFECTIOUS DISEASES AT DONCASTER.

The Doncaster Town Council invite architects to submit designs in competition for the Isolation Hospital for Infectious Diseases, proposed to be erected on a site off Tickhill Road and Common Lane, Doncaster. Architects competing must be established in private practice. Assessor, Mr. T. R. Milburn [F.]. Last day for questions 8 March 1926. Designs to be sent in not later than 10 May 1926. Premiums, £200, £100 and £75. Conditions may be obtained from the Town Clerk, Town Clerk's Office, Doncaster, by depositing £1 is.

COMPETITION FOR NEW OFFICES, WEST BROMWICH.

New offices for the West Bromwich Permanent Benefit Building Society. Open to architects practising within 15 miles of Birmingham. Assessor, Mr. W. Alexander Harvey [F.]. Premiums, £100, £75 and £50. Last day for designs, 31 March 1926. Conditions may be obtained from Mr. John Garbett, the Secretary, West Bromwich Permanent Benefit Building Society, 301 High Street, West Bromwich.

DOWNHAM MARKET U.D.C. HOUSING SCHEME AND SCHEME FOR BUILDING LARGE RESIDENCES: CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competitions are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competitions.

MANCHESTER TOWN HALL EXTENSION.

The President of the Royal Institute of British Architects has appointed Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A., to act as a Jury of Assessors in connection with this competition.

TOPSHAM PUBLIC HALL COMPETITION.

Premiums of £50, £40 and £30 respectively are offered in the above competition. Assessor, Mr. Walter Cave [F.]. Last day for questions, 1 January 1926. Designs to be sent in by 1 April 1926. Conditions may be obtained from the Clerk to the Parish Council, Topsham, by depositing £1 is.

RECONSTRUCTION OF THE MOSQUE OF AMROU COMPETITION, CAIRO.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

LEAGUE OF NATIONS.**COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.**

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9 Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of Assessors.

CHINGFORD COUNCIL OFFICES COMPETITION

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

AUSTRALIAN WAR MEMORIAL—CANBERRA.

Competitive designs are invited for the Australian War Memorial at Canberra.

The competition is open to architects of Australian birth, wherever located, and in order that competitors who are abroad may be placed on the same footing as those in Australia, the conditions governing the competition will not be available in Australia until 15 August, at which date they will be available at the office of the High Commissioner, Australia House, Strand.

To ensure that the same working time is allowed to all competitors, the competition will close simultaneously in Australia and London on 31 March 1926, up to noon, on which date designs from architects in Europe will be received at the office of the High Commissioner in London.

Intending competitors should communicate with the Official Secretary to the Commonwealth of Australia, Australia House, Strand, W.C.2.

The President of the Royal Institute of British Architects has nominated Sir Reginald Blomfield, R.A., F.R.I.B.A., to act as adjudicator in connection with this competition.

AUSTRALIAN NATIONAL WAR MEMORIAL AT VILLERS BRETONNEUX.

The date for the delivery of designs in connection with this competition has now been extended from 30 April to 31 May 1926.

SCOTTISH LEGAL LIFE ASSURANCE SOCIETY:
NEW AND ENLARGED PREMISES.

The President of the Royal Institute of British Architects has nominated Mr. John Keppie, A.R.S.A., F.R.I.B.A., as Assessor in this competition.

Members' Column

PARTNERSHIPS WANTED.

A.R.I.B.A. (36), with good all round experience, seeks a partnership on the probationary basis with a well-established architect.—Box 5326, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., aged 36 years, seeks partnership. Acquainted with English and Colonial work, and is not afraid of work. Small capital available.—Apply Box 3326, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with small practice, desires to meet architect with view to partnership. Would be willing to work for a probationary period. Advertiser has carried through important contracts and is properly experienced in practice and design.—Apply Box 2320, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

CHANGE OF ADDRESS.

MR. GORDON GRIFFITHS has removed from Whitchurch, to 21 Dumfries Place, Cardiff. Telephone: Cardiff 7768.

MR. J. W. WARD (L.) has changed his address from "St. Helens," Shalford, to "Wendover," Shalford, Guildford, where he will be glad to receive catalogues, etc., of manufacturers.

OFFICE ACCOMMODATION WANTED.

ASSOCIATE wants the occasional use of an architect's West End office for interviewing clients.—Reply Box 5445, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. wants small, quiet, unfurnished office, with use of telephone and arrangement for share of drawing office.—Apply Box 1168, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

FLAT TO LET.

ASSOCIATE will have self-contained upper part of his house to let after 15 April, containing three good rooms, kitchen, bathroom, and small yard, near Gipsy Hill Station.—Apply Box 3223, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

FOR DISPOSAL.

SET of Institute Journals, third series, volumes 1-12, calf bound. From 1905-1925, loose.—Reply Box 9248, c/o Secretary R.I.B.A., 9 Conduit Street, W.

A.B.S. SCHEME OF PROFESSIONAL INSURANCE.

Sickness insurance to be complete must ensure a provision in the event of a permanent breakdown in health. A temporary illness may be costly, but a permanent and protracted illness may have crippling effects.

The A.B.S. recommend to architects an attractive policy covering all sickness and all accidents, which cannot be discontinued by the company before the agreed age, provided the policy conditions are complied with. Disablement benefits are payable from the first day of incapacity and continue as long as disablement lasts.

Please address all enquiries to the Secretary A.B.S., 9 Conduit Street, W. Telephone, Mayfair 434.

Minutes X

At the Tenth General Meeting (Ordinary) of the Session 1925-26, held on Monday, 15 March 1926, Mr. E. Guy Dawber, F.S.A., President, in the Chair.

The attendance book was signed by 23 Fellows (including 7 members of the Council, 18 Associates (including 1 member of the Council), 7 Licentiates, 1 Hon. Associate, and a very large number of visitors.

The Minutes of the meeting held on 1 March 1926, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of:

Henry Leslie Paterson, elected Associate 1887, Fellow 1924. Mr. Paterson was the President of the Sheffield, South Yorkshire and District Society of Architects and Surveyors, and was the representative of that Society on the R.I.B.A. Council during the last and current Sessions.

John Wayland Benwell, elected Associate 1882, Fellow 1917.

Alexander Gardner, elected Licentiate 1911, Fellow 1925.

David Davies, transferred to Licentiateship 1925.

Albert Edmund Algar, transferred to Licentiateship 1925.

And it was RESOLVED that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Mr. A. R. Robertson [F.], attending for the first time since his election, was formally admitted by the President.

Mr. George H. Duckworth, C.B., F.S.A., having read a paper on "The Making of a Slum," a discussion ensued, and on the motion of Lieut.-Colonel C. B. Levita, C.B.E., M.V.O., seconded by Dr. Raymond Unwin [F.], a vote of thanks was passed to Mr. Duckworth by acclamation, and was briefly responded to.

The meeting closed at 10.20 p.m.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

R.I.B.A. JOURNAL.

Dates of Publication.—1926: 20th March; 10th, 24th April; 8th, 22nd May; 12th, 26th June; 17th July; 14th August; 18th September; 16th October.

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